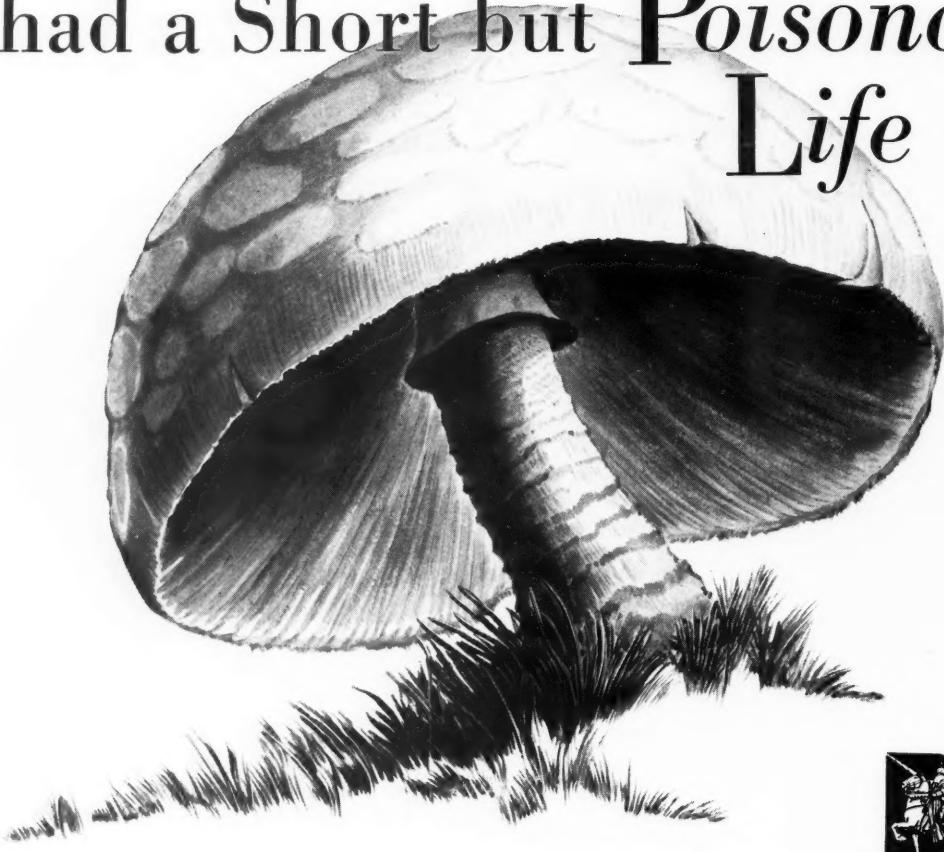


The Inland Printer

July

TECHNOLOGY DEPT.

The Paper Shortage Myth had a Short but Poisonous Life



It popped up overnight . . . this fable about the scarcity of printing paper. But before it withered under the hot sun of facts, it had poisoned business by fooling some folks into thinking they might be unpatriotic if they advertised. Get this straight! For over a year now, total printing paper production always has exceeded consumption, although panic buying did push up orders. There is ample paper today, over and above what Government and war industries require. Printed advertising continues to be productive, flexible and economical. Maintain present sales and protect your future markets by advertising on Champion paper.

THE CHAMPION PAPER AND FIBRE CO., Hamilton, Ohio

MILLS AT HAMILTON, OHIO . . . CANTON, N. C. . . . HOUSTON, TEXAS

*Manufacturers of Advertisers' and Publishers' Coated and Uncoated Papers, Cardboards, Bonds, Envelope
and Tablet Writing . . . Over 1,500,000 Pounds a Day*

DISTRICT SALES OFFICES

NEW YORK · CHICAGO · PHILADELPHIA · CLEVELAND · BOSTON · ST. LOUIS · CINCINNATI · ATLANTA

WARTIME SCRAP ALLOWANCE PLAN



It is unusual . . . but very practical

FOR plants with idle printing machinery, obsolete or near-obsolete, this Plan is unique — the subject of much favorable comment . . . and much favorable action.

It affords an incentive to the owner of such old printing machinery to scrap it now.

The Plan, introduced long before the present national drive to salvage scrap materials, has already demonstrated its effectiveness in securing hundreds upon hundreds of tons of desperately needed scrap — much of which has doubtlessly already been converted into guns, tanks, munitions, ships and the machinery with which to make them.

In addition, the Plan has already set up substantial reserves against post-war pressroom re-

habilitation for the scores of participating printers from coast to coast, while at the same time providing them in cash with the much greater than usual sums now available for such ferrous metal scrap.

To every printer, large and small, we suggest the patriotic necessity of sending at once to his scrap distributor every ounce of scrap rubber, zinc, copper, brass, nickel, chromium, or other scarce materials. For every printer having heavy obsolete machinery we suggest its immediate scrapping under the Miller War-Time Scrap Allowance Plan. To take advantage of this Plan a written agreement must be made *before* the equipment is junked. Full particulars gladly upon request.



Miller Printing Machinery Co., Pittsburgh, Pa.



You, too, will Smile with Satisfaction when you use
BECKETT COVER

The universal satisfaction found amongst users of Beckett Cover is due to its unusual combination of fine appearance, and modest cost. This product of America's leading cover paper mill measures up to the high standard associated everywhere with Beckett papers.

The color range is wide and judiciously chosen. The variety of finishes available

from stock is large. The surface is interesting and most receptive to printing.

It is not too much to say that Beckett Cover has won and retained for itself the confidence and admiration of the graphic arts industries of the nation. It is a saver of money and a creator of beauty in the making of productive mailing pieces. May we send you samples?

THE BECKETT PAPER COMPANY . . . Hamilton, Ohio

Makers of Good Paper Since 1848



This is number two of a new series of advertisements appearing in—

NEWS WEEK — NATION'S BUSINESS — U. S.
NEWS — BUSINESS WEEK — AMERICAN BUSINESS
PRINTER'S INK — ADVERTISING AGE — SALES
MANAGEMENT — TIDE — INDUSTRIAL MARKETING,
PAPER PROGRESS, and PRINTING TRADE PAPERS

Four-color reprints of this advertisement are available without charge,
or electros at cost, on application to Kimberly-Clark Corporation.

WANTED

... Millions of Jobs for Millions of Men

TO KEEP IN BUSINESS KEEP YOUR IDENTITY!

Make Contacts with Paper and Ink

- Promote sale of Government bonds and stamps.
- Promote national unity.
- Tell about your war work.
- Tell about prospective improvement of your line.
- Tell reasons for scarcity of your merchandise.
- Advertise products you can supply.
- Discourage hoarding of your products.
- Tell how to conserve your products.

Trufect
For Highest-Quality Printing

Kimfect
Companion to Trufect at lower cost

Multifect
For volume printing at a price

Levelcoat* PAPERS

*TRADE MARK

Millions of jobs for millions of workers —that's what men of America who now are in uniform expect of management after the war. Forward-looking management recognizes its responsibility to the men who fight, and it plans accordingly.

BUSINESS LEADERS LOOK AHEAD

Many leaders of industry who have enlisted all their productive ability in the all-out-for-victory war effort know that they again will make and market their familiar products—they know there will be a demand for those products because they are making sure of that important point *today!* They know the markets of tomorrow will be won by those who maintain their identity *today* — by those who keep alive the all-important asset, Good Will. Far-seeing industrialists insure a market for their products tomorrow by maintaining their business identity today. And, by the same token, they insure millions of jobs for millions of men now fighting for our way of life!

Of course, the way to maintain busi-

ness identity and good will is through continuous and intelligent contacts with distributors, dealers and consumers. This is a job that can be done and is being done economically with the printed word.

A WAY TO MAINTAIN GOOD WILL

There are many ways to use the printed word to protect your business identity—to keep alive acceptance for your products and to keep intact your system of distribution until it is again needed. A few suggestions are listed in the panel on this page. For some businesses a mailing at regular intervals of only a few thousand folders based on any of these subjects will suffice to maintain business identity, for others publication advertising is required.

Most business men will agree, it is important to our national welfare that going concerns put the printed word in service for the duration to assure their own survival and to provide millions of jobs for millions of workers after this war is won.

Let there be no blackout of your name!

KIMBERLY-CLARK CORPORATION • Neenah, Wisconsin

Manufacturers • Established 1872

NEW YORK: 122 E. 42nd St. • CHICAGO: 8 S. Michigan Ave. • LOS ANGELES: 510 W. 6th St.

WAR CONDITIONS

•

The conditions of recent months, climaxed by war, have affected Harris operations as they have countless other companies. The change in manufacturing capacity from regular pursuits to war demands, plus shortages of materials, makes it impossible to build Harris presses for sale to the graphic arts industry.

However, every effort will be made to maintain the high standard of service to which Harris users have been accustomed for so many years.

To keep pace with future needs and to promote the continued development of offset, effort will be made to carry forward Harris research, engineering and development activities to the end that progress will have been made when the manufacture of presses for the industry is resumed. The research programs of the Harris Laboratories on the chemistry of lithography will also be continued and products of the Laboratories will be for sale.

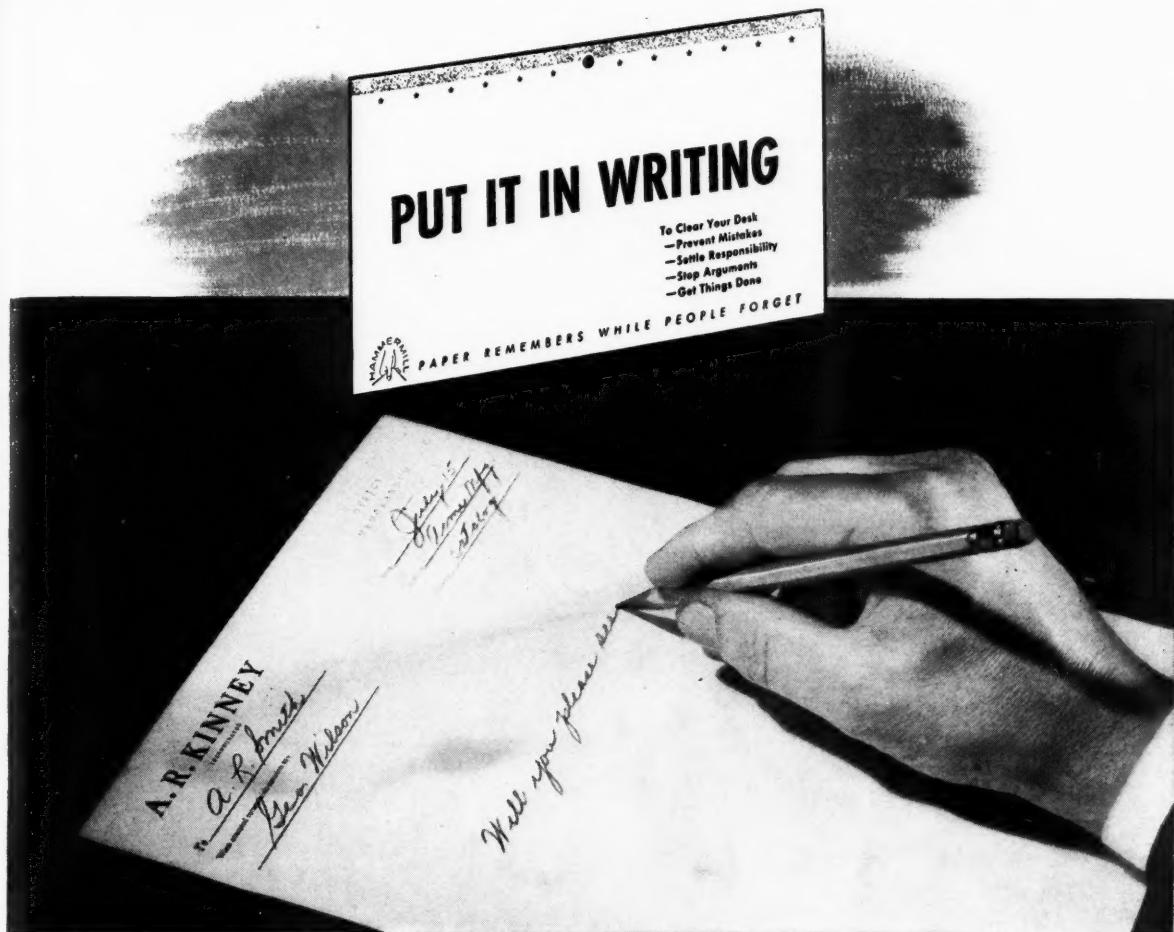
Harris merchandising efforts during this period will be devoted to increasing the effective production and use of the printed message.

HARRIS OFFSET PRESSES

HARRIS · SEYBOLD · POTTER · COMPANY

PIONEER BUILDERS OF SUCCESSFUL OFFSET PRESSES

General Offices: 4510 East 71st Street, Cleveland, Ohio • Harris Sales Offices: New York, 330 West 42nd Street • Chicago, 343 So. Dearborn Street • Dayton, 819 Washington Street • Atlanta, 120 Spring Street, N.W. • San Francisco, 420 Market Street • Harris-Seybold-Potter (Canada) Ltd., Toronto, Montreal



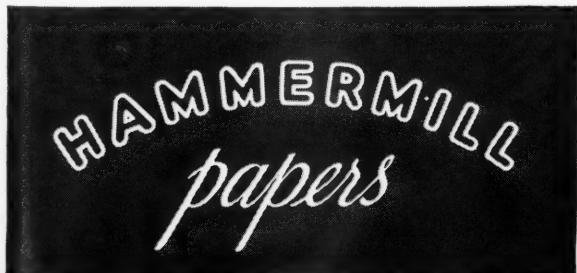
USE THIS FREE CARD TO SELL MORE PRINTING

"**P**UT it in writing" is the first rule in every well-run office. It calls for forms, for memo sheets, for bulletins and other printing. In fact, it's generally true that the more efficiently a business is run, the more it relies on printing to do an important part of its work.

Remind your customers to "put it in writing." Remind them that the way to get work done right, to prevent mistakes and misunderstandings, is to let paper and printing do their remembering and handle their routine tasks.

Give them a supply of "Put it in Writing" cards to place over every desk. You'll find that the cards are good salesmen. They will put across your message; they will sell the importance of printing every minute of the day.

The cards are $5\frac{3}{4}$ by $3\frac{1}{4}$ in size, attractively printed in 2 colors. And they're *free*. For a supply to give your customers, use the coupon or write today (on your business letterhead) and tell us how many you can use. Hammermill Paper Company, Erie, Pa.



Send for it!

IP-JUL-

Hammermill Paper Co.,
Erie, Pennsylvania

Please send me copies of the "Put it in Writing" cards.

Name

Position

(Please attach to your business letterhead.)

Prominent Users of Strathmore Letterhead Papers: No. 32 of a Series

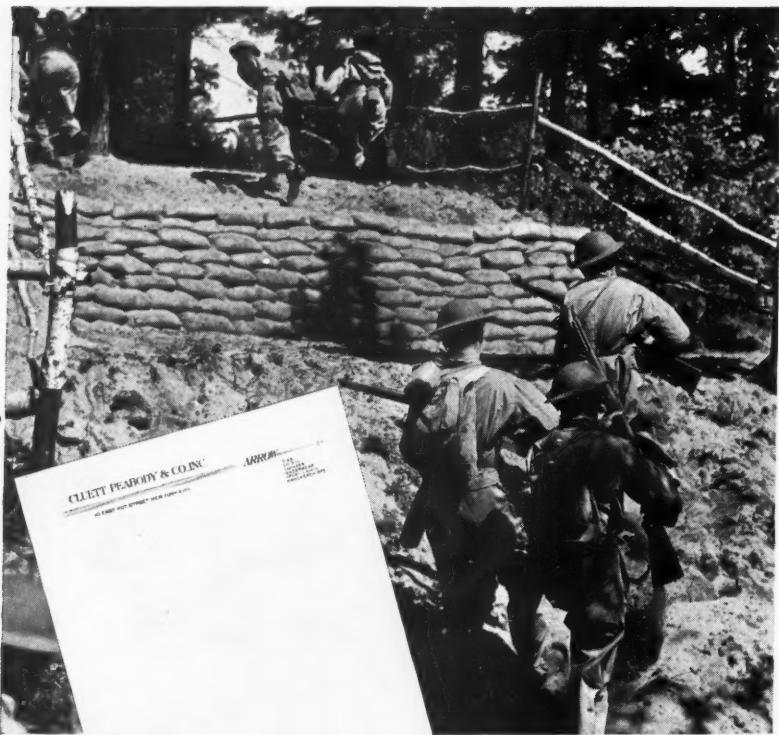


Photo of Obstacle Practice by
Photo Section, 4th Armored Division

This letterhead helps speed THE VICTORY PROGRAM

In the Cluett-Peabody plant, hundreds of workers are turning out millions of shirts for our armed forces. All the qualities of good fit and endurance that make the Arrow shirt famous now go into action with our soldiers in the camps and in the field.

Paper plays its part in this essential production. Paper for wrapping, paper for office and factory forms...and Strathmore Bond for the Cluett-Peabody letterhead...correspondence that keeps the records straight.

The Strathmore mills are supplying papers for many other war activities. And, in so far as STRATHMORE BOND and other Strathmore papers are available, we offer them to private industry as the letterheads that stand for *quality* with *economy* and that help to write a record of leadership for all who use them.

Strathmore Paper Company, West Springfield, Massachusetts

STRATHMORE

MAKERS
OF FINE
PAPERS

PAPER IS PART OF TODAY'S PICTURE

Current Strathmore advertising points out how essential paper is to the war effort, features leading industries that use Strathmore in their Victory programs, stresses the point that good letterheads help maintain the reputation every firm is guarding today.



This series appears in:

FORTUNE
TIME
BUSINESS WEEK
UNITED STATES NEWS
NEWSWEEK
FORBES
ADVERTISING & SELLING
TIDE
PRINTERS' INK
SALES MANAGEMENT



GREAT RIVERS OF CONCRETE . . . Again American Genius and Efficiency have accomplished the "impossible" by building, in 7 months time, a plant capable of producing monthly more big bombers than the entire World has built to date . . . and of completing, in 100 days, an 825 acre airport with runways equal to 70 miles of concrete highway. That's the miracle achieved at Ford's Willow Run.

Actual rivers of concrete flowed into this titanic unit to complete it in less than a year's time. What speed contrasted with that of the hod-carrier, wheel-barrow days of construction!!

In a different field of American enterprise another "impossible" was accomplished when Consolidated produced fine coated printing paper so speedily and economically that its universal use became practical.

Consolidated Coated Papers at Uncoated Paper Prices

While mechanical type setting, high speed presses, quick drying inks and similar developments improved the quality and lowered costs of modern printing, the ultimate was reached with Consolidated's introduction of coated paper so low in price that everyone could afford to use it.

This development removed fine enamel paper from the luxury class and made its use possible for publications, catalogs and other printed pieces for which coated paper had long been prohibitive.

When Consolidated Coated was introduced some years ago, the first reaction from Printers, Publishers

and Advertisers was one of amazement . . . a coated paper at uncoated paper prices seemed impossible!! Then, as they tried it, they learned that the seemingly impossible had been accomplished.

If the cost of fine Paper has been a source of worry, you have never used Consolidated Coated Paper. Do so and you will find you can obtain printing results comparable to those on paper far higher in price . . . or step up your paper quality with no extra cost.

Consolidated Coated Papers are stocked by leading paper merchants throughout the country. Ask any one of them, or your own printer, which of the four grades listed here is best for the job you are now planning.



CONSOLIDATED WATER POWER & PAPER COMPANY

MAIN OFFICES
WISCONSIN RAPIDS, WISCONSIN

SALES OFFICES

300 SO. LA SALLE ST., CHICAGO

Owner of four modern paper manufacturing plants.



What SUPERIOR'S 5-PHASE SERVICE means to you!



"Help!" cries the advertising department or production manager when they're up against one of those "impossible" deadlines . . . and to the rescue, Johnny-on-the-spot, rides SUPERIOR 5-Phase Service. One organization handles the *whole* job. Day or night, SUPERIOR is at your service. And there's no sleeping when your order reaches our shop. From layout and photographs to completed ad, we follow-through, speedily and efficiently. All under one roof, SUPERIOR 5-Phase Service means: Art Work with an eye towards engraving requirements; Photography that pictures your product **RIGHT**; Photo-Retouching by trained men who know engraving needs; Photo-Engraving at its best; Ad Composition that completes the ensemble par excellence. And then, there is no delay at the shipping bench. Back to you, pronto, goes a job you, and we, can be proud of. No wonder SUPERIOR 5-Phase Service, tried once in an emergency, wins us life-long friends.

SUPERIOR ENGRAVING CO.
215 W. Superior Street Chicago, Illinois

Buy United States War Savings Bonds and Stamps



For Year Round Use specify EAGLE-A COVERS

In Spring or Fall, Summer or Winter—EAGLE-A Cover Papers are always in demand.

They are popular choices for many different uses. Their strength, ruggedness and long-wearing properties—eye-filling array of strong or subdued colors—easy-printing antique finishes or rich, grained surfaces—and above all, their printability, make them leaders in the cover paper field.

On your next inquiry—whether a manual or a menu, a catalog or a calendar—suggest and sell one of these dependable Covers:

Eagle-A American Embossed Cover • Eagle-A Herculean Cover

Eagle-A Riverdale Cover • Eagle-A Leathertone Riverdale Cover

Write for sample books and further details.



*Attach this coupon to your
letterhead for Portfolio
of Suggestions on Eagle-A Covers.*

**AMERICAN WRITING PAPER CORPORATION
HOLYOKE, MASSACHUSETTS**

Manufacturers of the famous *Eagle-A Coupon Bond* and other nationally-known Bonds, Ledgers, Offsets, Writings, Bristols, Mimeographs, Books, Covers, Advertising Papers and Papeteries. Also Technical, Industrial and Special Papers.



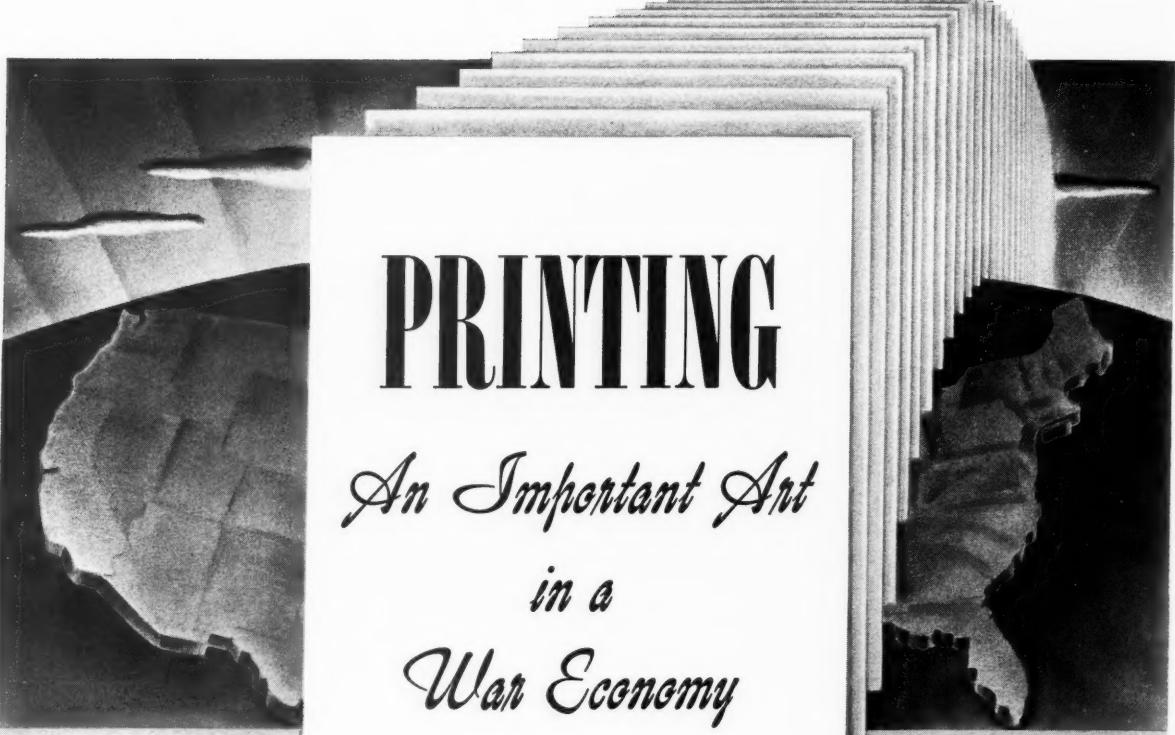
**AMERICAN WRITING PAPER CORPORATION
Advertising Dept. M, Holyoke, Mass.**

Please send me a free copy of the portfolio
"EAGLE-A COVER PAPER SUGGESTIONS."

Name.....

Firm.....

Address.....



PRINTING

*An Important Art
in a
War Economy*

AMERICA'S rise to a high plane of civilization has been immeasurably helped through the dissemination of the printed word.

From mass production of simple, elementary textbooks placed in the hands of beginners to the volumes distributed to the most learned in their seeking of the truth—

From the small, two line classified advertisement to the striking colors of outstanding magazines of mass circulation—

From the humble post card printed in a few hundreds to the most pretentious campaign of direct mail by the millions—

From these printed works America has learned much—and profited much.

So, too, in a wartime economy printing plays a valiant part. Through it the multitude of

forms needed for orders and records must be produced. Through it, books, pamphlets, brochures and similar mass production messages of importance to widespread groups must be broadcast.

Truly, Printing is a vital art in a wartime economy. ★ ★ ★ ★ ★

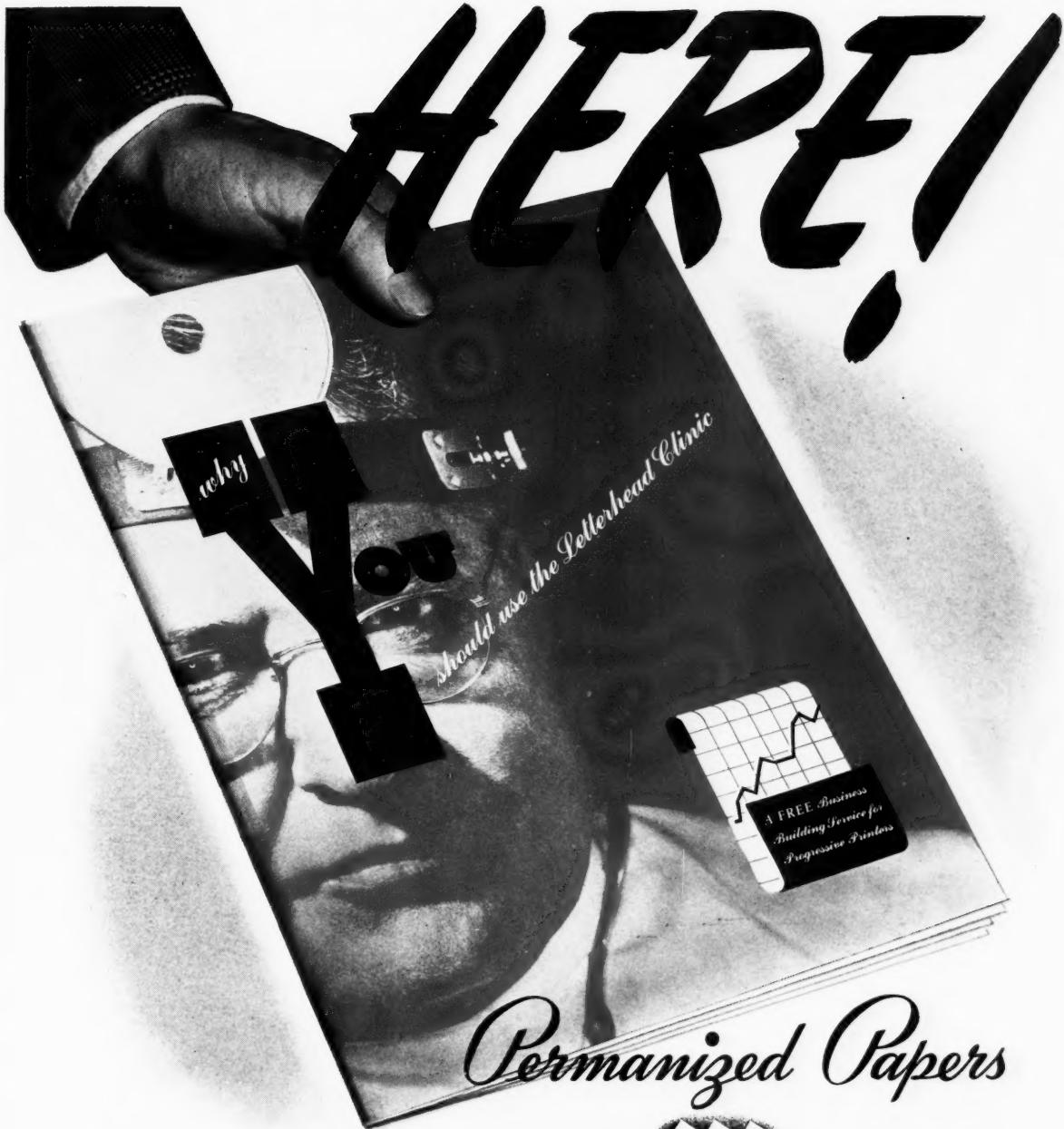
For more than 50 years, Chandler & Price Printing Presses have aided the nation's printers in their art. But for the past year a large part of C & P production has been engaged in meeting armament demands. Today, practically all of our facilities are devoted to this work. In addition, the Government now restricts the production of all printing machinery.

Because of these conditions, the supply of new printing equipment is limited. So, in these times, Chandler & Price is glad that many thousands of C & P presses and paper cutters are in the hands of capable printers who know that this equipment, with its low operating cost and high production, can perform profitably under today's conditions.

THE CHANDLER & PRICE COMPANY • CLEVELAND, OHIO



CHANDLER & PRICE
Printing Presses and Paper Cutters



Help when you need it...

a practical, workable, FREE plan for securing letterhead business on a *profitable* basis . . . a plan so comprehensive it *actually* does the majority of your selling for you! It's all plotted in a colorful 24-page book that's *yours for the asking* . . . just fill out and mail that convenient coupon now!

 RAG-CONTENT	<p>THE LETTERHEAD CLINIC Whiting-Plover Paper Company, 2 Whiting Road, Stevens Point, Wisconsin</p> <p>Send your FREE book, "Why You Should Use the Letterhead Clinic", by return mail to:</p> <p>Name _____</p> <p>Position _____</p> <p><small>IMPORTANT: This offer is restricted to printers in the U. S. A. only and coupon must be attached to your COMPANY letterhead.</small></p>
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★ ★ TICKETS TO VICTORY ★ ★



... they're *citizenship papers*, '42 style: war bonds underwriting America's future security . . . ration cards that guarantee a fair share to everyone . . .

Here again you see U. S. E. Envelopes working—protecting important papers against damage . . . providing measured containers for rationed individual servings of sugar. You who sell and print envelopes can depend upon U. S. E. today as you always have, for the *right* envelopes for today's special needs!

UNITED STATES ENVELOPE COMPANY
Springfield, Massachusetts

12 Manufacturing Divisions 5 Sales-Service Offices

U·S·E envelopes



ENVELOPES — ESSENTIAL COURIERS IN WAR AND PEACE



Conservation CAN HELP Win the War!

The situation in which our country now stands imposes on all business and industry *an obligation to make the most of its resources* in men, machines and materials. This responsibility rests on the Printing Industry just as heavily as on those industries which have a more active part in producing the implements of war.

It calls for the most intelligent use of manpower and the highest rate of production the printing industry has ever known.

It calls for the utmost efficiency in the operation of all mechanical means of production and meticulous care in their maintenance.

It calls for a reduction of waste to the absolute minimum, and the employment of means and meth-

ods which will make it possible to secure the best results from every pound of paper, ink, type and other materials we use.

We can, each of us, record our interest in our country's welfare by applying our own individual effort to these ends.

Can we do less than this when our sons, our brothers, and our neighbor's sons and brothers, are giving their lives to preserve our nation? We may not be able to serve with them in "the line," but we can support them and their efforts by making our own industry—the Printing Industry—the most efficiently operated industry in this great land of ours.

Let us dedicate ourselves and our daily work to the most effective use of our industry's resources.

Suggesting a Practical Plan

To give practical expression to the desire to put into operation a program of conservation in all plants which make up the Printing Industry, we suggest the following procedure:

1st—Appoint a Plant Conservation Committee composed of the responsible executives in each operating department, the General Superintendent to be the Committee Chairman.

2nd—Appoint a Sub-Committee from each operating department, of which the responsible executive of that department shall be chairman.

3rd—Use these Sub-Committees to make a survey of the

entire plant, department by department, and on the findings put into operation such a plan as will secure the best results from personnel and machines, and reduce waste of materials to the absolute minimum.

4th—Scrap all obsolete and inefficient machines of every kind.

5th—Search the plant to the very last and most obscure corner for scrap metals, paper and other used materials.

If these things are done conscientiously and completely the Printing Industry will become the most efficiently operated industry in the nation, and will help to win the war.

LANSTON MONOTYPE MACHINE COMPANY

MONOTYPE BUILDING, TWENTY-FOURTH AT LOCUST STREET, PHILADELPHIA, PENNSYLVANIA

Composed in Monotype 20th Century Family and Monotype Artscript, No. 225. Victory Symbol No. 72-4455X

For Items Not Advertised, See Annual "Readers' Service Guide," January, Pages 9-12

13



ON GUARD!



ADENA OFFSET

Adena is humidified during manufacture . . . it is kept right by moisture-proof packing . . . delivered to printer uniformly flat.

Ready to run, it can be placed on press direct from case or skid.

Tub-sized . . . will not curl.

GREETING CARD PAPETERIE

Embossed and Decorated

Save money by shipping via Miami Valley Shippers' Association.



CHILlicothe PAPERS

A BUY WORD
FOR HIGH-GRADE

THE CHILlicothe PAPER CO.
Chillicothe, Ohio

MAKERS OF QUALITY OFFSET, LITHOGRAPHED AND BOOK PAPERS

We Want Dealers

Sell Time-Saving Printed Form Systems

Made Under Your Own Imprint
Shipped In Your Name

Sell in your own name, under your imprint, Auto-graphic Register, Continuous or Snap-a-part Forms . . . shipped, and quickly, too, under your labels . . . you do the invoicing.

Get your share of this fast growing field by writing today for details of our dealer offer. Free design and quotation services assure you of complete selling information for your every prospect. Simplified price lists and manuals let you price many forms.

Our increased production has given many dealers and printers new profits to replace war-cut items . . . investigate.

WRITE TODAY . . . If you are located in a Mid-western, Southern or Southwestern area.

PHILIP HANO COMPANY, INC.
Holyoke, Mass.

HANO
Lithographed
Business Forms

**THOUGHTFUL PLANNING
IS A SERVICE TO THE NATION**

★
*Printed Advertising
does a wartime job!*!



BUY
MORE
WAR
BONDS



GOOD ADVICE for business houses that can't afford to lose good will: Keep trade connections informed with printing, and in the end your trade will keep you!

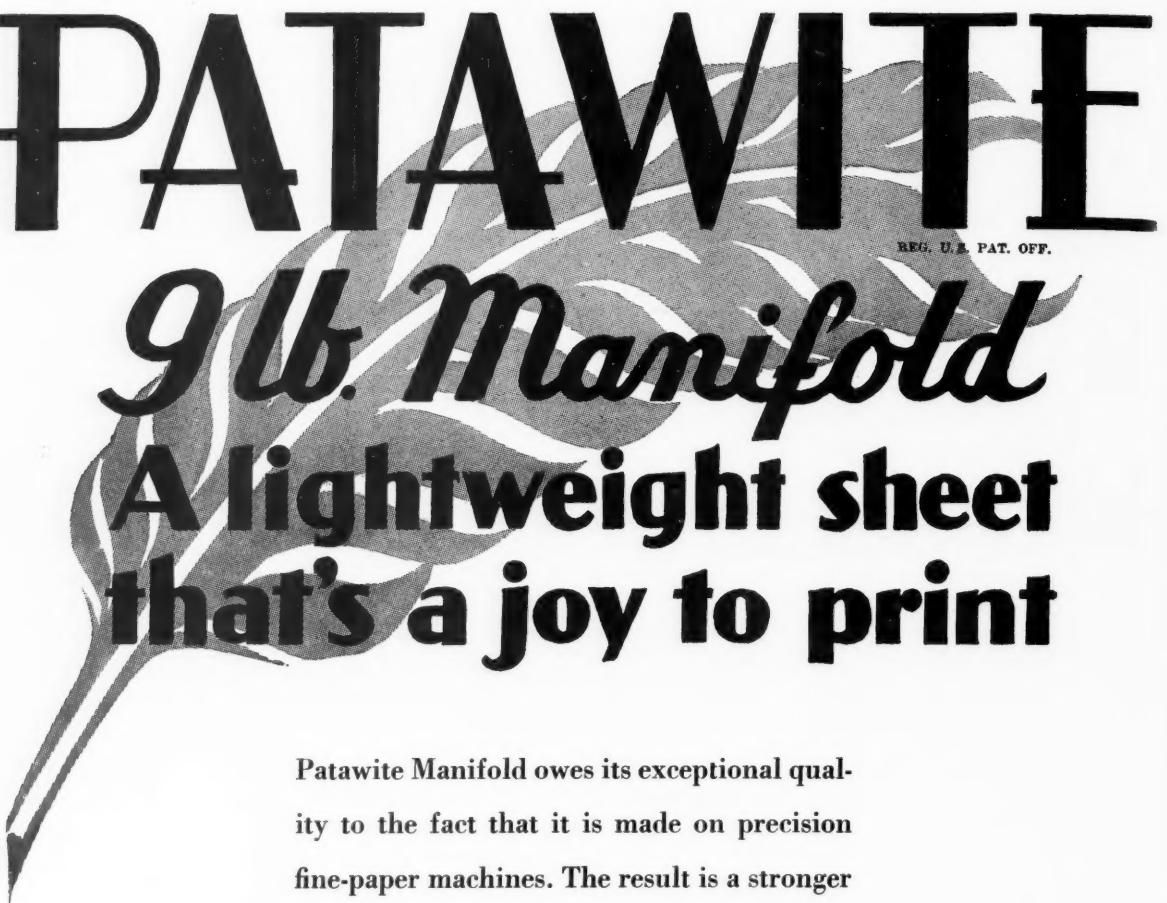
Layout man and printer by getting together in advance can get unusual and effective printing using standard paper sizes, standard colors and standard weights.

You can get what you want. There is plenty of paper for direct mail advertising. Plan first... Save time—DO IT NOW!

*For more than 10 years we have
advised buyers of printing to*

"Consult Your Printer"

**INTERNATIONAL
PAPER COMPANY**
220 EAST 42nd ST., NEW YORK, N. Y.—BOSTON—CHICAGO—CLEVELAND
PAPERS for PRINTING and CONVERTING



REG. U. S. PAT. OFF.

PATAWITE

9lb. Manifold

A lightweight sheet that's a joy to print

Patawite Manifold owes its exceptional quality to the fact that it is made on precision fine-paper machines. The result is a stronger sheet with a smoother surface. It prints so cleanly you'll like to use it for a hundred and one jobs—from simple office forms to elaborately printed broadsides.

Patawite is unwatermarked, unglazed, and comes in canary, goldenrod, pink, green, blue, and white. It is furnished in cut sheets of standard sizes, packaged in convenient units.

•

Paterson Parchment Paper Company

Bristol, Pennsylvania

WEST COAST PLANT: 340 BRYANT STREET, SAN FRANCISCO, CALIFORNIA
BRANCH OFFICES: 120 BROADWAY, NEW YORK • 111 WEST WASHINGTON STREET, CHICAGO

TRADITIONALLY PREFERRED FOR PRECISION PRINTING PRODUCTION



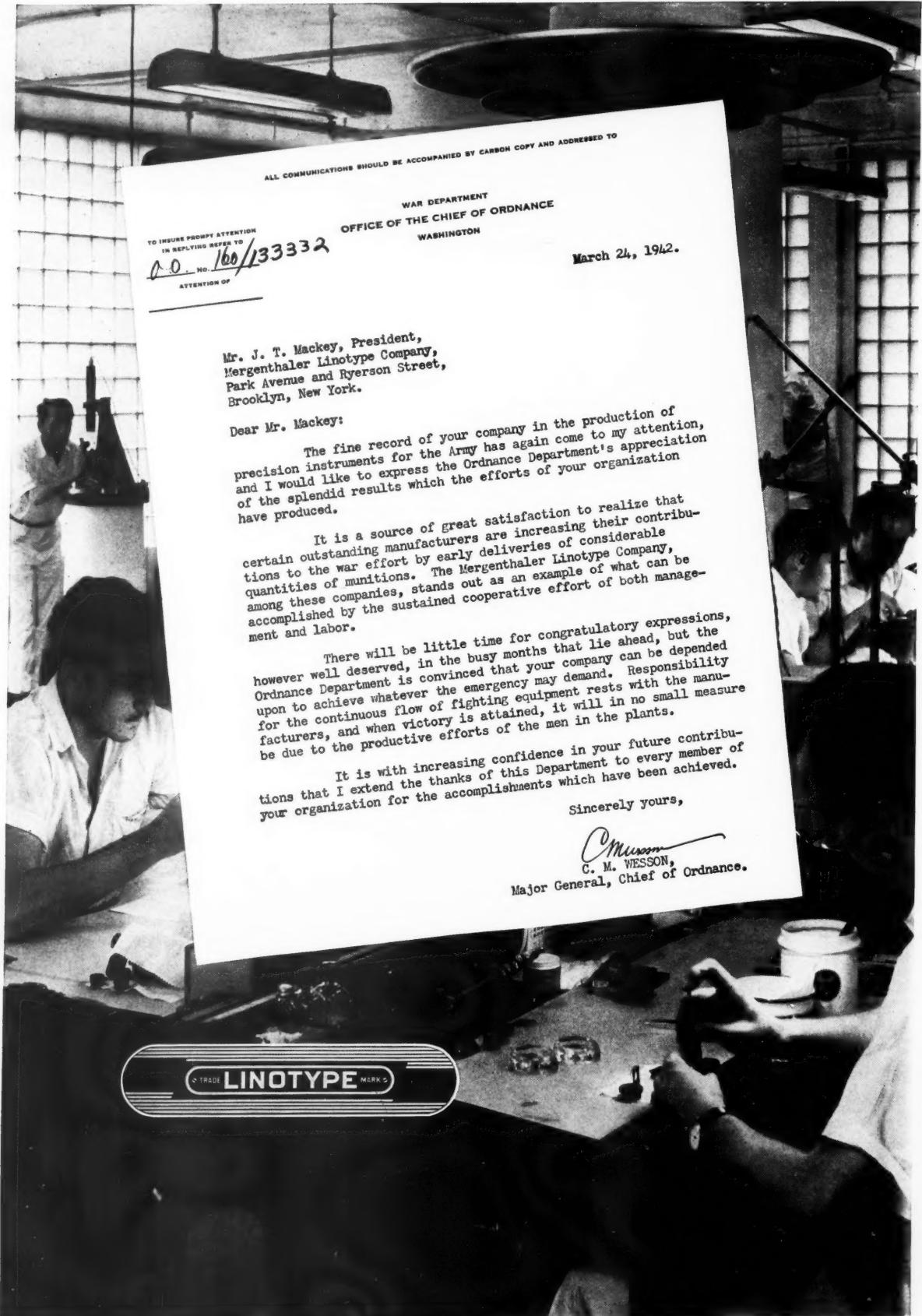
W I C T O R Y W A R Q U A L I T Y P A P E R S
—adequate supplies for civilian needs

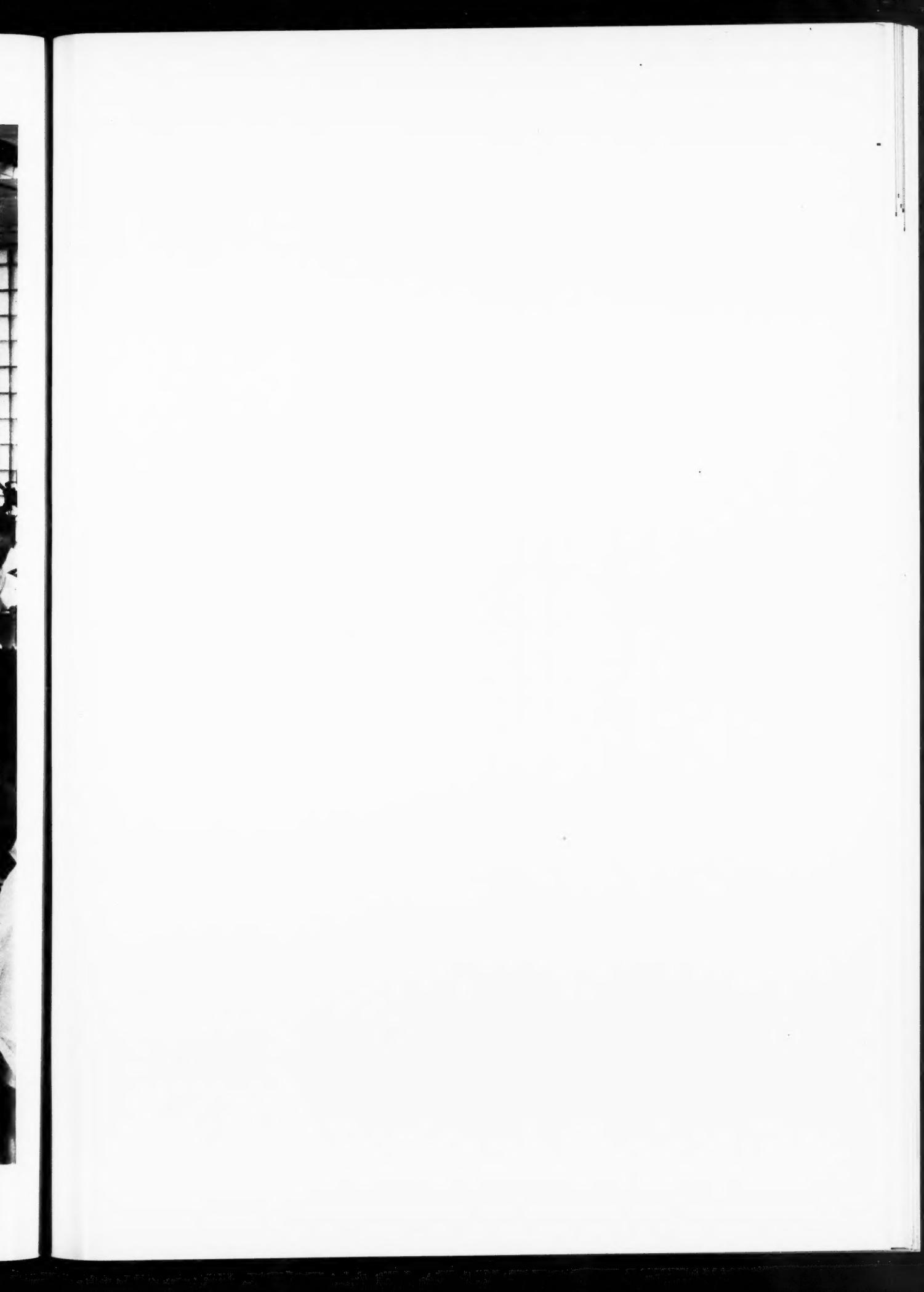
Helping to further speed the output of munitions as well as maintaining vital non-military production, The Northwest Paper Company is cooperating closely with its distributors for war and essential commercial needs. War won't wait, so war-needs come first. However, adequate supplies for a wide variety of basic civilian requirements are now available.

THE NORTHWEST PAPER COMPANY • CLOQUET, MINNESOTA, U. S. A.

Copyright 1942 By The Northwest Paper Company

For Items Not Advertised, See Annual "Readers' Service Guide," January, Pages 9-12





“Blessed
is the man
that does not
bellyache”

By Elbert Hubbard



THE INLAND PRINTER

J. L. Frazier, Editor

JULY, 1942

VOL. 109, NO. 4



How Paper Shortage Gossip Proved to be a Boomerang ★ The Conservation Hysteria Surely Has

Backfired on the Paper and the Printing Industries • By F. Hazelwood Branham

THE MUCH-PUBLICIZED paper shortage claim of the past few months is no longer a topic for conversation in graphic arts circles—that giant bogey of yestermorn having become a mere dwarf overnight—so to speak.

Twas ever thus. People fret and worry over exaggerated or imaginary troubles until *real difficulties* arise to overshadow them.

For more than a decade printers worried over the New Deal's Industrial Recovery Program, with its subsequent tax burden. But when, in 1941, the National Defense Program made necessary even heavier taxation, their former worries seemed unimportant in comparison. The treachery of the Japanese on December 7, followed by our declaration of war a few days later, brought to us *all* the realization that taxation is the least of the troubles that confront us.

Came the Awakening

Warnings from Government and other sources that a paper shortage was imminent was the printer's next worry. Self-preservation being the first law of nature, users of paper proceeded to anticipate their needs far into the future. Since the warnings did not indicate which types of paper were to vanish from the market for the duration of the war, many grades and types of paper which were not affected by the Government demands were included in the deluge of orders which found their way to paper merchants and paper mills alike. Thus, as we all know, accumulated inventories of paper not needed for immediate

use strained to capacity both the floor space and the operating capital of regular users of paper, and temporarily depleted the stock of practically every paper merchant in the country, and, what is basic to it all, loaded the mills to capacity.

Then came the awakening. Their stockrooms filled to overflowing, and their minds relieved of the anxiety caused by the fear that printing orders might be tied up for lack of paper, printers again turned their attention to selling—only to find that their *real problem* was not an inadequate paper supply, but one of weathering the advertising depression caused by the transition

from peace to war—many orders being temporarily held in abeyance, or shelved indefinitely because of fear of an inadequate paper supply.

The nation-wide drive to salvage old newspapers, magazines—and waste paper of all kinds—is another factor which has contributed to the shrinkage of printing sales, and consequently shrinking paper sales. Many advertisers misinterpreted the Government's request for paper conservation to mean also conservation of new paper, and have discontinued using the package inserts and other items formerly used in the conduct of their business.

The use of printing papers for commercial purposes will not, and should not, be permitted to impair the nation's military effort; but this paper shortage bugaboo, coupled with the paper conservation hysteria, has already resulted in financial loss to advertising and printing interests throughout the country. Manufacturers and dealers in paper, too, are feeling anything but happy over the reaction to the barrage of misinformation broadcast during the past few months. As far back as December, THE INLAND PRINTER reported that the "threatened" shortage of new paper was not justified by the facts.

Unnecessary Hardships

It is enough that the paper and printing industries should suffer loss because of *necessary* restrictions which stopped the production of civilian products and resulted in the discontinuance of printed literature by the manufacturers, without having *unnecessary* hardships

• F. H. Branham, author of the accompanying article, has had many years of experience in various phases of the graphic arts and is now the executive secretary of the Chattanooga Printers Club, of Chattanooga, Tennessee, a position he has held for the past six years.

He learned the printing trade in Cincinnati, where he worked as a compositor for a number of plants, eventually becoming foreman of one, and later superintendent of the Gibson Art Company of that city.

In addition to his printing affiliations, Mr. Branham has traveled for paper and machinery makers.

"If I don't know the printing business," he declared, "it is not because I have not had all-around experience. But of all the work I have done, this trade association work is by far the most interesting. It gives a man a chance to really do something for his industry."

shouldered upon them because of false rumors of a paper shortage, or because of erroneous statements to the effect that the consumption of paper by printers will use up materials that should be reserved for military use. The Government controls the rationing of materials essential to the war effort. Leave it to the Government.

No Paper Shortage

At the Southern Graphic Arts Association convention in Jacksonville, Florida, Alexander Thomson, Jr., vice-president of the Champion Paper & Fibre Company of Hamilton, Ohio, said:

"American business men and manufacturers must advertise now as never before, if they expect to share in the post-war sales. There is no shortage of book papers or news-print," he said. "Give us the orders for your paper needs and we'll fill them."

From every source comes now the denial that there is a shortage of printing papers at this time, or that one is indicated.

"Use Paper!" "Utilize Paper!" These are the earnest pleas now heard in every quarter. Paper merchants, paper mills, and even Government agencies now affirm "*there is no paper shortage.*" All agree that there has been more hysteria than famine where paper was concerned.

Sufficient Stocks on Hand

In an address before the Eastern Seaboard Conference of the Graphic Arts Industries, held April 24-25, in Atlantic City, New Jersey, E. W. Palmer, the Assistant Chief of the Printing & Publishing Branch, of the W.P.B., said in part:

"In printing papers alone it is estimated that there are sufficient stocks piled up in printers' and publishers' warehouses at the moment to permit full peace-time production of printing for an average of six months' normal use." * * * * "Conservation of every material is essential to the successful promulgation of the war economy, *but not to the extent* that, all demands for the war effort having been fully met, the supporting national economy should be carelessly and simultaneously destroyed."

Another reliable source makes this statement: "Manufacturers of book paper could fill more orders, if they could get the orders."

An advertising folder mailed to users of paper by one of the leading paper merchants of the nation has this to say:

"In coöperation with the National Defense and Victory Program, we have not found it necessary to *curtail in the least* our coöordinated service; in fact, *now* we feel that we must intensify our efforts to intelligently coöperate with our customers. *Utilize paper.*"

The following seven excerpts from as many different letters sent out by seven different paper merchants speak for themselves:

1. "We have not yet lost any business that we have previously handled due to our inability to secure the paper."

2. "Too much loose talking by uninformed salesmen has somehow circulated the impression that paper is impossible to obtain. **PAPER IS AVAILABLE.**"

3. "Most paper merchants are on an allotment basis with the various mills and receive a monthly allotment of paper based on a previous year's purchases."

4. "It has been brought to our attention that some concerns have curtailed their printing and direct-mail advertising, due to the fact they are under the impression a shortage of printing paper exists. We hope you can "spike" this false rumor, as it can be very detrimental to the advertisers, as well as to the graphic arts industry."

5. "In some unusual cases it may be necessary for the printer to have a change made in the specifications. However, we are in a position to furnish most any reasonable requirements, and to our best knowledge this condition applies to all other paper jobbers."

6. "It is our belief that printing papers can be supplied for practically any normal requirement."

7. "Our company has very nearly a normal supply of paper on hand. We have large quantities of odd and regular sizes and so far the quality has not fallen off appreciably."

As for the paper shortage scare, *forget it.* A shortage of paper has not existed at any time, except in wrapping papers and boards used in the manufacture of corrugated and solid-fiber cartons. There was an artificial shortage of sulphite bond after users all over the country anticipated their future needs,

but today sulphite bond is off a half-cent a pound, which is a pretty good indication that it is not scarce. The color is becoming a little grayish, but what of it? Mill deliveries are reported very much improved in all grades of paper. Certain grades of tag board are said to be a little scarce, due to the fact that some of the tag board mills are now producing boards for targets for army use. Printers can easily substitute these types.

Waste Paper Swamps Mills

The unprecedented flow of waste paper to the mills as a result of the nation-wide old-paper conservation drive has swamped many of the Middle West mills, while one Milwaukee mill is reported to have had from fifty to seventy-five cars of waste paper on the sidings a few weeks ago, with demurrage accumulating hourly. This condition should have a favorable effect on the wrapping paper and boxboard supply, for which old papers are used.

When automobiles, refrigerators, and hundreds of other items manufactured for sale in normal times, are prohibited, it is but natural that the printers who produce the catalogs and other advertising matter used in the distribution of these items should become discouraged, and even resent for the moment being subjected to a seeming injustice; but it is not for the civilian to question the necessity for such wartime measures. The only remedy for our present hardships lies in our winning this war—and win we will. To this end it becomes the duty of every employing printer to keep both feet on the ground and carry on as best he can.

Study War-Time Advertising

Men of the graphic arts, as a whole, are a pretty calm, take-it-for-granted sort in times of peace and plenty. Not a few, however, have joined the ranks of the hysterical since our entry into the war, obviously viewing the situation as "War versus Business," whereas they should look upon it as "War & Business"—a partnership, as it should and must be.

The unconquerable American spirit is exemplified in a man of my acquaintance, who is in the business of creating and selling original printed and lithographed ideas. He is in the draft. His only regret

INDUSTRY MUST CONTINUE ITS ADVERTISING

• A powerful plea for continued advertising in the face of curtailed commodity manufacture was voiced by Alexander Thomson, Jr., vice-president of the Champion Paper and Fibre Company, in an address before the Southern Graphic Arts Association convention at Jacksonville, Florida.

Mr. Thomson cited the automotive industry as a striking example of what occurs in the minds of the public when they no longer see the names of the companies and products which customarily greet them from the pages of every newspaper and magazine they pick up.

Five thousand new cars were released for sale in Michigan, with a great many more eligible customers than that figure. The cars were released this last March, but of the 5,000 available, only 1,200 were purchased. The remaining 3,800 eligible buyers were not restrained from a fear of gasoline rationing, as they were on the preferred list, but did not buy simply because they were not sold on the advantages of owning a new car by the customary process of advertising, the speaker declared.

With the Government fostering savings through its sale of war bonds and stamps, piling up reserve funds which will be spent when the present emergency is past, the only way that any company may be sure of participating in this flood of spending is to keep its name alive in the minds of the public, Mr. Thomson stated. If automobile eligibles can lose interest in three months, what about prospective buyers of less glamorous merchandise, Mr. Thomson asked his audience.

The speaker declared that too many businesses in an emergency, such as the present one, fail to protect or even allow for depreciation of consumer good will and public acceptance which may be worth many times the value of their plants—which they go to great expense to protect. He added that the Govern-

ment recommends that industry continue advertising; that protecting business with advertising is patriotic.

A recent survey to determine how manufacturers felt about the purposes of war-time advertising, Mr. Thomson continued, found that maintaining good will where regular business is seriously affected ranked uppermost. In lesser degree were the promotion of more efficient use of goods and services; explanation of shortages and price increases; contributing to the general war effort; securing acceptance of necessary substitutes; sale of usual products in the usual way; telling of the company's part in the war effort; replacing sales calls to trade, and replacing sales calls to customers.

Mr. Thomson emphasized that there is no shortage of printing papers in the United States, and blamed rumors on typographical and psychological errors on the part of Washington nine months ago.

One of Government's claims, he pointed out, was that one hundred million pounds of book and cover papers would be needed for soldiers' handbooks. When analyzed, these figures indicated that, in an army of four million men, each soldier would be carrying twenty-five pounds of handbooks!

As a matter of strict fact, he said, the entire Government requirement for paper of all sorts is not much more than two million tons a year, which is only 10 per cent of the total output. So long as the paper mill capacity exceeds the combined requirements of Government and industry, it assuredly is not unpatriotic to use paper for such a constructive purpose as advertising.

He cited the case of an important mailing piece which a company sent out recently, printed on news-stock. It reached its destination in a dog-eared and dilapidated condition, prompting the recipient to comment that its effect was that of an unkempt, unshaven salesman calling upon them.

at having to go into the service, he told me, was that he would miss a great opportunity to cash in on his ideas for war-time advertising.

Yet, many printers who are left behind are wondering what they are going to do about volume. Printing can be made to do the work which, in the past, salesmen, automobiles, tires, and gas have been doing. Try that suggestion on your customers. Don't be a calamity howler or pessimist.

I was amazed when, a few weeks ago, I read in a news letter sent out

from one of the printing association headquarters, the following paragraph:

"Prepare for a long war," it said—"five, eight—possibly twenty years of war. A war which will demand all man-power—all woman-power—all resources of this nation—either in direct war effort or in absolute essential civilian industry."

The author of this and similar paragraphs in the same news letter may have inside information to substantiate his pessimistic statements. If he has, I imagine the

President and our allies would like to know about it. As for me, not knowing any more about the length of this war than does the author of the statements above quoted, I prefer to say something encouraging, rather than risk adding panic to discouragement.

War Not End of Everything

Sure, we're in a war—a real war. But that does not mean the end of everything. Consider China and her four-and-a-half years of war. The Chinese are still doing business—possibly not at their old stands, but carrying on "all-a-samie." And think of England. Bombs have repeatedly shattered glass in merchants' windows in London—but they clear away the broken glass and other wreckage next morning, and hang out an improvised sign, "Open for Business." The headquarters of the British Federation of Master Printers at No. 11 Bedford Row had a near miss when an incendiary bomb destroyed the adjoining building, but the secretary, L. E. Kenyon, writes me that the travail of war has brought members of the Federation closer together than ever before, besides an accession of new members.

Printers who fail to carry on here in the good old United States may live to regret it. What boots it if we can't get just the shade of white paper we formerly used, or all the colors we want. Suppose our supply of aluminum and bronze is frozen, and the sale of printing machinery prohibited. Perhaps we need a change from the bright white papers for a while—and from gold and aluminum inks, *et cetera*.

Must Find New Markets

Some day this war will end, and when it does thousands of factories now on war production, and with possibly double their pre-war capacity, will swiftly shift from production of war materials to the production of regular merchandise. This will mean finding new markets for twice their pre-war production. Sales organizations which will have been idle during the war will find themselves burdened with the responsibility of invading these new markets, and selling double the volume they formerly had to sell. To dismantle or shut down the additional manufacturing capacity of the various plants would be out of

step with the indomitable courage of American manufacturers, as well as a serious step for many other reasons—capital and labor, to name one in particular.

The graphic arts industries will be called upon to supply these manufacturers and dealers with paper, advertising, printing, *et cetera*, in the enlarged markets. Competition in the graphic arts field will be increasingly keen. The attitude, therefore, of the advertising salesman, the paper salesman, and the printing salesman today will greatly influence post-war achievements.

If the Graphic Arts is to have a part in winning this war there must be men in the industry who are too big to be influenced by rumors heard casually and too intelligent to repeat them carelessly.

• • •

I.P. Helps Collect

Use of novel collection letters published in THE INLAND PRINTER proved definitely worth while to Joseph A. Zonenshine, New York City printer, who collected twenty-four of twenty-six overdue accounts.

The accounts were for advertising in a fraternal publication of which Mr. Zonenshine is advertising manager, he informed us in a letter. His letter said, in part:

"Last year I used several novel collection letters which were published in THE INLAND PRINTER and the results were amazing. I collected twenty-four out of twenty-six overdue accounts through these letters."

• • •

Numbering Machines

The care-free operation of typographic numbering machines is attained by: 1, providing necessary repairs to keep the machines in good running order; 2, cleaning the machines as often as the nature of the work makes it necessary; machines used every day should be kept in gasoline overnight after a brushing; 3, careful oiling of the machines at the start of the run or each morning when used daily; 4, sufficient impression on the plunger to make it function; 5, careful lockup, so that the machines are not squeezed so much the plunger is unable to function. Attention to these five principal requirements will help to insure care-free operation and save much stock.

New Printing Plant a Modern Beauty!

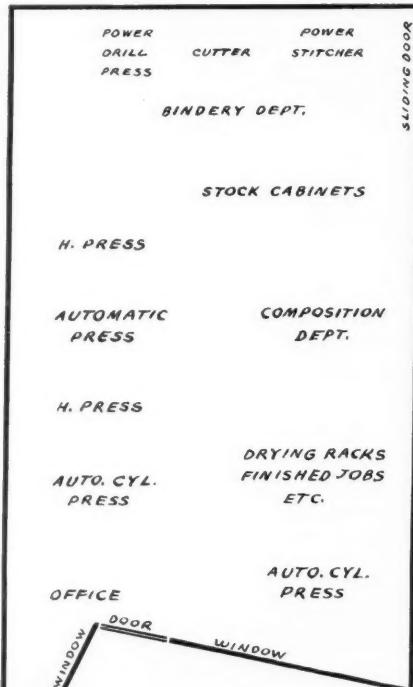


Diagram above shows neat general arrangement of departments and efficient layout of equipment in the modern plant built by Wm. A. Kemp to house his printery at Yuba City, California



Ceiling view showing the latest type fluorescent lighting equipment installed throughout the plant

WM. A. KEMP, of Yuba City, California, recently erected the beautiful, modern printing plant we picture above, which, without doubt, has everything it takes to be successful. Since starting in business four years ago, Mr. Kemp has had a 25 per cent increase in business.

He states: "It is my belief that people judge printing by the appearance of the building. Also I believe that a neat shop inside means a lot."

Mr. Kemp is able to advertise his business both day and night with the handsome display sign designed as part of the building. It is neon lighted in three different colors and makes his printing business advertise itself.

Another feature of the structure is the novel way the display windows are slanted at the front of the building. This slant arrangement was designed to take away the glare of the sun, or from cars in the street. Besides, these windows are also an attractive showcase for displaying samples.

The inside of the plant is illuminated with newest-type fluorescent lighting, and it is air-cooled and well ventilated.

With proper lighting and good ventilating it is easy to do perfect work, because bothersome elements have been eliminated.

The diagram on left shows the general arrangement of the equipment inside the plant. It was made from a rough sketch supplied by Mr. Kemp.

The construction of modern small plants like this successful plant proves that printing can still make a profit for business men who have the foresight to utilize the latest inventions by installing every modern device that will create sales, reduce costs, and increase profits.

Constant Combing of Field Essential to Secure New Customers

★ Covering Old Field and

Reaching Out Into Ever-Widening Territory Uncovers Unexpected Potential Customers

IN MY CAPACITY as a departmental head in a large Western printing plant, I was much interested in Frank M. Sherman's article on Industry Coöperation which appeared in the June issue of THE INLAND PRINTER. Mr. Sherman's article proved a potent thought-stimulator, and in the light of it I was prompted to set forth the following comments and observations:

Let us assume that you are the owner of an efficiently managed plant, doing letterpress and lithographing, with adequate equipment, and with personnel and craftsmen above the average, all coöperating fully to attain maximum efficiency.

As such, you have seen the general run of work drop off to an alarming degree, in spite of extra sales effort to fill in the gaps by going after new work.

This condition is a natural consequence of the war, but we are meeting it by a sales organization that is constantly and consistently combing the old field, and reaching out into an ever-widening territory for new customers.

It is truly illuminating, even to a sales group far above the average, to discover, almost next door, potential customers who have never been contacted. At a recent sales meeting, the remark was made that "we are covering the field pretty well." This statement appeared to be true, but since free discussion was invited, one of the salesmen questioned it. Said he, "I am sure that we are not even half covering the field; I am sure that even in our immediate and convenient territory we have missed hundreds of good potential customers, and I would suggest that we begin right now to go on a hunt for the prospect we have ignored for one reason or another. I am sure we can dig up a lot of pay dirt."

The response was favorable, and while much is still to be done, a surprisingly large number of "new names" were added to our "call lists" and to our mailing lists. Actual

sales have not been particularly encouraging with these new prospects, but they are being "worked on" consistently, and in due time, perhaps when the war is over, results will begin to show.

A contract for a monthly publication was obtained as a result of intensified effort. This account had been handled by a competitor for a period of eight years, during which time the format, style, size, *et cetera*, remained without change. The policy of the company producing the magazine was to spread its printing among the larger plants, and the assumption had been that "there's no use trying to get 'em to switch."

However, a check-up on the proportion of work given our plant indicated that we were not getting our share, so the creative department, including planners, production man, typographers, and any one in the plant who might have an idea or two, got busy and worked out a format with a larger page area, (from 6 by 9 to 7½ by 10½) thereby increasing the available space by nearly 50 per cent.

The new format provided breathing space for smart hand-set headings and for better arrangement of halftones, including the more economical grouping of pictures. Since makeup time, lockup, makeready, running, binding, *et cetera*, were almost identical on the two sizes, it is obvious that costs based on area were much less on the new format.

A complete "rough" was made, and every advantage, aside from lower price for approximately the same area, was pointed out. Every possible objection or question was anticipated and answered. The "closing argument sounded something like this: "We admit, Mr. Buyer, that we have neglected to give you full opportunity to utilize our kind of printing service. We have assumed that your policy of spreading your work among the various plants precluded this opportunity to prove what our kind of service can accomplish.

"The 'other plant' has had this contract for eight years. Has it ever made any particular effort to do what we have done? Has it shown full appreciation of the nice business you have given it year after year? If you do not feel now that we are entitled to at least a year's contract, why not let us handle one issue? If, after comparing our new format with the old, and considering all of the points we have mentioned, you prefer to go back to the old format at a higher price, we will agree not to bother you further."

The one issue did the trick, and landed us a contract which we hope

Anticipated RESULTS!



When you buy printing, you are buying "anticipated results." Printing is worth only what it will do for you . . . not what it costs.

The purpose of printing is of much greater importance to you than price. If you want better-than-average results, you must use better-than-average printing.

The "Law of Compensation" applies to the use and purpose of printing just as much as it does to any other activity. Inferior printing can only produce inferior results.

Good printing is not expensive . . . it is insurance for better results.

If you want good printing at reasonable cost, let us have your next order . . . we believe you will be enthusiastic about the final realization of your anticipation.

Adapted from mailing piece used by the Provence-Jarrard Co., of Greenville, S. C.

to hold for many a year, without further selling expense, other than the necessary servicing to assure continued satisfaction, and thereby retain the good will of the customer.

There is a tendency for salesmen to "pull themselves up by the boot straps" by assuring themselves and others that "we are covering the field; we have the best sales force in the country." But the guy who says "We are not doing the best we can;" the realist who admits honestly that he is missing a lot of them—well, he started us all on a fascinating "hunt" for gold where we never thought to look for it before. The results are not sensational in these tough times, but, bearing in mind, too, the period after this war is over, we are still going strong, and with revived courage and determination to hunt out every possible prospect, near and far.

Generally speaking, nobody ever did the best he could. We heartily agree with Mr. Sherman that efficiency in a printing plant is attained only by unceasing scrutiny of operations in every nook and corner of the plant. But we wonder what Mr. Sherman would do about some of these printing contracts which are going to decidedly inefficient plants at prices much lower than production costs that accurate estimating and ideal equipment, efficiently operated, would justify.

Contracts for printing requirements of defense works are also comparable; most of them being handled at ridiculously low prices. The fault in all instances lies wholly with the printer, of course. It is a requirement that bids must be had, and a dozen or more "desperate-for-work" printers are spending most of their supposedly valuable time trying to out-guess the others, with apparently little thought given to accurate estimating, and therefore to resulting profits.

The printing business SHOULD assuredly be the best-managed and most efficient industry in the world, for it is certainly that kind of business. There is a sound and simple answer to all this, but one that "desperate-for-work" printers would give little heed to in these times. So, some of us, perhaps only a small minority, will face the truth, that we are not doing our best, and sneak over a sale or two on a new prospect, while the other fellow is

bidding on work that gives little chance for profit.

As we saw recently in **THE INLAND PRINTER**—"The geniuses among us

are merely those who have persisted in certain things until they excell in them." But a true genius is never satisfied he's doing the best he can.

FINE EXAMPLE OF GOOD WILL ADVERTISING

• An outstanding example of war-time institutional advertising is the 36-page book issued recently by the Allis-Chalmers Corporation of Milwaukee, Wisconsin.

The page size is large, 15 by 13 inches, suggestive of the vastness of the Allis-Chalmers war-time activi-

duction of a giant battleship, while four illustrations on the extreme right-hand portray various phases of the company's participation in the steel production of the nation. The shield, and other appropriate symbols, are against a fade-out background of blue. Text is confined to



Half of two-page spread from fine institutional piece of Allis-Chalmers Corporation. Printers could well devote effort to creating more of this form of advertising literature

ties—22,000 employes in eight plants feeding 1,600 products into all phases of the nation's huge war program.

The book engenders a sense of power and ruggedness, due in part to its forceful presentation—large, strong illustrations printed by offset upon rough-texture paper—and in part to the nature of its subject matter, both text and pictorial.

Huge machinery, generators, turbine wheels, crushers, *et cetera*, are pictured in profusion throughout the book, usually bleeding off both right- and left-hand margins, as well as top and bottom.

Color is used economically yet with telling effect on each double-page spread, in the form of a red, white, and blue shield, in which is printed the keynote of the two-page message. For example, in the double-page spread devoted to Allis-Chalmers' part in the shipbuilding program, the shield's words are, "Sinew of War," referring, of course, to steel.

The entire left-hand page of the spread is given over to the repro-

a relatively small portion of each spread, usually appearing in blocks set diagonally.

Similar treatment is accorded to other phases of Allis-Chalmers' war work. Each spread is devoted to a single subject. On the two pages describing the company's activities in tool production, a tank dominates the left-hand page, while appropriate photographs, limned against broad fade-out bands of red, are shown down the outside margin of the right-hand page.

The book's purpose is to explain to the public the extent to which Allis-Chalmers has thrown itself into swelling the nation's arsenal, and the company is to be ardently congratulated for its thoughtfulness. By these means the company's name and precious good will are kept alive in the minds of its former customers, who, with periodical receipt of such powerful institutional promotion, will once more be its customers when the sword is beaten again into the plowshare.

A Visible Record System Saves Many Press Wash-up Hours ★ Constant Guide Changes on Platen

Presses Cut to a Minimum, Resulting in More Running Hours • By Walter Amshey

SINCE ADAPTING the Super-Visible record cards to meet our particular requirements for production control and a daily press schedule, we have found two other time-saving features through the use of this method—reducing press wash-ups, and reducing constant guide changes on platen presses.

Prior to the installation of the visible record system, it had been the habit of my predecessor to route jobs at random, with no attempt to effect savings by reducing repetitive operations. Two of the most frequently occurring repetitive operations were press wash-ups and frequent platen press guide changes.

Because we are fortunate enough to be in a business where most of our customers will accept any one of our seven standard colors, a colored square representing the color selected for the job is penciled in at the time the required data are written. (See pages 24 and 25 of your August, 1941, issue of THE INLAND PRINTER for a review of how this system operates.)

The photograph to the right illustrates the ease in spotting the color of ink to be printed on a specific job. By glancing over the panels (one panel is used for each press) it becomes a simple procedure to select jobs of the identical color and transfer them to one press, thus saving one press wash-up for each job transferred. It is not difficult to understand how we were able to save an average of sixty-five press hours a press within the last ten months when one considers that we operate eighteen presses on each of the two, or sometimes three, shifts.

Through the grouping of the platen press jobs by size and color (lower half of illustration is self explanatory) we were able to save an additional thirty-three press hours on each platen press, within a ten months' period.

The real pay-off is in the satisfaction that we have practically eliminated the dirtiest and most

hated job in the pressroom—press wash-up on cylinders; also increased production through the reduction of unnecessary wash-ups and unnecessary constant guide changes on

platen presses. Furthermore, we are producing an equivalent number of press impressions with a smaller force, since many of our men are in military service.

AMERICAN MFG Co.	60561	50M L.H.	25M	8·0	7-4
BEST PRODUCTS Co	60589	25M D.P. INVOICE	12½M	5·0	7-11
CHATMAN MACHINE	61308	10M TIME CARDS	5M	3·0 2·0	7-6
DOW CHEMICAL Co	60607	8M INSERTS	8M	5·0 3·0	8-1
E&E PAPER Co	60496	16M REPLY CARDS	8M	6·0	7-13
FULTON DIE MAKERS	60200	2M STATE	2M	1·5 1·0	7-6
GARDEN CITY SHIP.	60009	5M DATE INVOICE	5M	3·5 1·0	7-9
HOOD AIRPLANE Co	60111	5M SHIP TAGS	5M	3·5 2·5	7-11
INLAND INK Co	61126	10M LABELS	2½M	2·0	— 7-11
JUSTRITE FRUIT Co	61188	6M STICKERS	6M	4·0	— 7-14
KOOL AIR, Inc.	60667	5M #6¾ EPS	5M	2·5	7-14
LOOP FURN. Co	61767	2M #6¾ EPS	2M	1·0	7-31
MODERN STOVE WORKS	61771	3M #6¾ EPS	3M	1·5	7-21
NEW ERA FUR Co	60212	5M #9 EPS	5M	2·5	7-21
O.K. FINANCE, INC.	61202	2M #10 EPS	2M	1·0	7-14
PRINCETON CLUB	60109	2M 9×14 EPS	2M	1·5	7-11
QRS MUSIC CORP	61901	4M 9×10 EPS	4M	3·0	7-9
T.S.T. EXPLOSIVE Co	60000	1M 10×13 EPS	1M	1·0	7-6

KLUGE NO. 4

Illustrating ease with which jobs can be grouped according to color and size to eliminate press wash-ups and the changing of guides through the use of the Super-Visible record cards

U.T.A. Discusses Adapting Activities to All-out Wartime Effort ★ Some Current Trends

in Work on Behalf of the Industry, Continued Effort for Members' Welfare, Considered

IF THE WAR is to be long, new officers chosen at the 56th annual meeting of the United Typothetae of America, Cleveland, June 19 and 20, are to have terms in keeping, as they were elected for the duration. Annual meetings are to be dispensed with until peace comes.

To take the words out of the Weekly Letter of Bill Meeks, Philadelphia Typothetae secretary-manager, his city "fared quite well." Raymond Blattenberger, vice-president of Edward Stern & Company, of that city, is the new president. Other Philadelphians chosen were Harry W. Duffy, of the Chilton Company, who becomes a member of the board of directors, and Charles B. DeVaux of Wm. J. Dornan, new treasurer.

The newly elected officers will assume their duties November 1.

Blattenberger President

Indicative of the big part played by Philadelphia printers in the affairs of the U.T.A., Mr. Blattenberger is the sixth president of the U.T.A. from Philadelphia. He is also the third president from the firm of Edward Stern & Company, which is the only firm to have ever been so honored. Edward Stern was the seventeenth president and held office for two years, 1902-04. Julius S. Weyl served one term, 1932-33.

Vice-presidents elected are Donald L. Boyd, Huntington, West Virginia; S. Toof Brown, Memphis, Tennessee; Ivan R. Drechsler, Baltimore, Maryland; Chester A. Jaqua, Grand Rapids, Michigan; and David Veitch, Kansas City, Missouri. The new executive secretary is Bernard J. Taymans, Washington, D. C., and John A. Bresnahan, also of Washington, will serve as legal counsel.

The following, in addition to Mr. Duffy, were elected to the board of directors: C. H. Armstrong, Wichita, Kansas; A. J. Baird, Nashville, Tennessee; A. Harold Benham, Rochester, New York; Rollie W. Bradford, Denver, Colorado; William R. Brown, Kansas City, Missouri; T. P. Butler,

Pittsburgh, Pennsylvania; Hartley B. Comfort, St. Louis, Missouri; Phil Conley, Charleston, West Virginia; H. N. Cornay, New Orleans, Louisiana; Rufus M. Darby, Atlanta, Georgia; George Faulstich, Indianapolis, Indiana; George D. Fetter, Jr., Louisville, Kentucky; William T. Greig, Minneapolis, Minnesota; Zach T. Hederman, Jackson, Mississippi; William S. Henson, Dallas, Texas; Harold W. Hill, Cleveland, Ohio; J. R. Jackman, Concord, New Hampshire; Lyman W. Jones, Cedar Rapids, Iowa; Fred E. Little, Wilmington, North Carolina; William Maneke, Tulsa, Oklahoma; Harold R. Perry, Union City, Connecticut; Thomas C. Peters, Utica, New York; Walter B. Reilly, Lowell, Massachusetts; Fred Ress, Lincoln, Nebraska; J. J. Rudisill, Lancaster, Pennsylvania; Victor P. Skruck, Baltimore, Maryland; J. D. Taylor, Buffalo, New York; Ervin Weil, Evansville, Indiana; Arthur A. Wetzel, Milwaukee, Wisconsin.

President's Annual Report

In his annual report Otis H. Johnson, president, taking as his theme, "Do you have an investment in U. T. A.?" stressed the difficulties printing, in common with all other industries, is experiencing due to "one of the most severe economic upheavals known to mankind."

"We are all now engaged, not in the printing industry or one of the graphic arts services, but engaged in the business of war," Mr. Johnson continued, saying it "is a stiff war, a harsh war, a heartless war," and "Victory we must have, and that right soon."

"First and foremost, the leaders in our industry must unselfishly give counsel and honest guidance to our Federal Government in the matter of drafting and administering the laws and regulations. Second, our industry leaders must have the trust and confidence of the constituent members, that the full economic and cultural force of our industry may most effectively be delivered to the Victory effort. There are many

ways that the energy, generated by a harmonious national movement or effort, is much more pungent than the individual scattered efforts of a greater number of people. In unity, the influence for good spreads far beyond its own shores.

"Next to the welfare and interest of our Victory efforts comes the question of survival of our business—our industry." Then stating that the convention and clinic conference was called to give full consideration to this specific question, and that the members must get down to the basic problems confronting their association, President Johnson reviewed in thorough detail the trend of events and affairs since the previous convention last October, at which he was elected to the office of president of the U. T. A.

Reviews Developments

The work done by the Committee on National Development; the Berry Council, the Graphic Arts Emergency Council; the Advertising Council, as well as other developments in the field of industry association, all were reviewed by Mr. Johnson, as were also the work of the Printers National Association, which concerns itself with labor and employe relations, and with which the U.T.A. has been closely affiliated; and lastly the development of the Graphic Arts Federation, which came into existence last year and now includes seven national associations in the graphic arts.

"As time passes," said Mr. Johnson, "it is possible that this Federation may encompass all of the trade associations and, as a great over-all council, coördinate the activities and efforts that are being put forth by the numerous associations. It is today, however, contenting itself with being an exchange club for the paid secretaries of those various associations.

"The dues dollars paid into association work by our industry could produce much more effective results, without destroying the identity of

any group. We cannot hope for these results until such time as industry men begin to take a genuine interest in how their dues dollars are being spent, and until they learn how to cooperate with the paid directors on over-all planning."

National-Local Agreement

Turning then to affairs of the U.T.A. itself, Mr. Johnson referred to the meeting of the membership held last February, as a result of which, he said, "In focusing our interest away from industry-wide affairs and to our own affairs we were immediately aware of the fact that we had within the association picture a group which had been very much neglected and forgotten. This group consisted of the local associations which had been most loyal and helpful in supporting the national association." A committee was appointed to study the problem, resulting in the National-Local agreement, and the establishment of the Managing Directors Division, the plan developed now having the full coöperation of ten of the locals.

Another problem confronting the officers consisted of placing the national association on a sound financial basis, and to carry forward the activities on a sound basis. By consolidating activities and making other changes in our operating procedure, said Mr. Johnson, this is now an accomplished fact. "As of June 15," Mr. Johnson stated, "our membership totals 655 members, with a dues billing of \$4,200, and our average monthly expenditures are in the neighborhood of \$3,200."

"Those of you who have used the Washington office to clear your individual problems arising from Federal regulations, understand full well the effectiveness of your association. You have no reason to apologize for your association as it exists today."

Public Printer Speaks

Honored by life membership in the United Typothetae at Cleveland, Public Printer A. E. Giegenack cleared away much of the misunderstanding which has existed in the matter of printing for the Government. Speaking on "Public Printing in Wartime," he said, in part: "Seemingly a wide-spread impression exists that the Government is purchasing printing services at a rate which may eventually utilize a

large part of the idle facilities of the industry. This is utterly erroneous . . . War printing will not be proportionate to the sums expended in equipping and maintaining the armed forces.

"Hundreds of printers write every week soliciting, and some even demanding, work on the war effort. Not a few of them come to Washington for interviews, hoping through personal contact that Government orders may be wrested from reluctant purchasing officers and carried triumphantly back home. In making personal trips to Washington the men have lost much time and incurred needless expense."

First Bids High

"When the first invitations to bid were issued under the program," he went on to say, "printers were informed, not only that competition would be keen, due to the number circularized, but also that their quotations would be compared with costs of the Government Printing Office. Notwithstanding this warning, the first bids received were much higher than the estimated costs as computed by the Government Printing Office, and as a result quite a number of the earlier bids were rejected. The knowledge among bidders that a careful review is made has had a wholesome effect in procuring printing at reasonable prices.

Many Contracts Placed

"During the past year many contracts have been placed with commercial plants, so that specific information is available on commercial charges. At the appropriation hearings last year information was introduced showing that 72 per cent of the contracts were higher than our charges, 13 per cent were equal, and 15 per cent were lower. For all work let upon contract the general average was 20 per cent above our cost.

"Many of the small printers have come to realize that their equipment does not measure up to the requirements of the typical war job. Some of them who received invitations to bid early learned that the war jobs usually involved a large number of copies, and that such long runs could not be completed by them within the specified time limits. To cope with the problem, printers in some cities have sought to secure

contracts on a group basis. Even though a number of plants in a city may have idle presses of similar design, chances of obtaining contracts through the pooling of facilities are very slim. The printing of manuals, forms, and posters is of such a nature that the work cannot be distributed economically among a number of printers.

Discourage Personal Visits

"Since the time when the initial arrangements were made a little over a year ago for the procurement of printing from outside sources, a total of 3,721 contracts have been let to 475 contractors for services of a value of \$7,150,986. This figure is exclusive of paper, plates, and binding materials furnished by the Government Printing Office.

"While the Government Printing Office discourages personal visits to the Office by those who are desirous of obtaining contracts for Federal surplus printing, I have established the position of Consultant on Commercial Purchases. This action was taken to accommodate those who do come, notwithstanding our advice to the contrary, and is to make certain that the information given out conforms to the policies of the Office."

Concluding his address the Public Printer said: "The Government Printing Office belongs to the people and I am but a trustee on their behalf. That means that you and I both have a definite interest in and responsibility for the proper functioning of this great printing establishment of our Government. As I have said before, your good will and your assistance, and your collaboration with me in the production of printing as is necessary to be done by commercial plants will make our common contribution to the war effort that much more effective, so that it can truly be said printing can and will add greatly to the winning of the war."

The Discussions

About one hundred were present at the meetings, taking part in the discussions which included such subjects as price control, priorities and allocations, transportation, conversion, and so on. Much uncertainty naturally exists due to day to day changes in these matters, so that any definite report of these discussions here would be of but little value to readers.

Cutting Corners for Economy is Better Than Cutting Cuts ★ Reader Interest is Lowered With C-

tailed Use of Illustrations in Magazines, Sales Literature • By Charles N. Tunnell

IN THIS WAR EMERGENCY, no printer or buyer of printing can afford to waste a single penny; but many instances of cutting cost are false economy.

In publication and commercial printing jobs, one of the biggest items of cost, and one which is somewhat flexible, hence, subject to cutting, is that of photoengraving. It is easy for the printer, publisher, or the buyer to simply say "We will cut out most of our cuts and save a lot of money."

BUT, when we reduce the number of cuts, we reduce reader interest, and when we reduce reader interest or the effectiveness of our message, then we are on our way out of business. Today, every folder, house-organ, trade journal, or circular must contribute something in the way of service—instructions, information, and inspiration that will strengthen our war cause. Most of us have long known that illustrations are the most forceful way of putting over any message; this is a poor time to start any false economy moves.

We believe that many printers and printing buyers are going to cut their cut bill; but cut it in the wrong way. Probably representative of a growing trend is shown in this excerpt from a May, 1942, issue of a trade magazine printed in our plant here:

"FEWER PHOTOGRAPHS. It has been the annual custom of the — — — — — in all of our convention numbers to carry a large number of photographs of those who have been so prominent in the affairs of our association and annual conventions from year to year. We are not doing that this year; the order has been passed out to conserve paper and printer's ink, so we are only carrying the likenesses of the officers and certain committee chairmen this year. We know that our friends will agree with us that this is also a war measure, and if and when this great war is over, we can get back into our old ways and mannerisms."

But during this war crisis, if any publication, house-organ, catalog,

or other piece of printed matter, loses its reader interest or appeal, such printed matter will not be here when this war is over. What this editor meant to say was that he was cutting down expenses by cutting down the cost of engravings wherever it is possible to do so.

Every day we face this problem of trying to hold down expenses and yet keep up interest. With our own publications and in many commercial printing jobs, we have cut the cost of cuts; but we have not reduced the percentage of illustrations. If anything, we believe we may have to increase the percentage of cuts, for this is a period when

stories have to be told quickly and forcefully to compete with two-inch newspaper headlines and other mediums keyed to war news. We have reduced the cost of cuts by being a little more careful in planning each issue of a trade journal or house-organ, and by showing prospective printing buyers that they can yet issue attractive folders or catalogs without the artwork being excessive in cost. These short cuts are so simple that any printer or publisher can employ them—and many do. Yet it is their simplicity that makes some of these points frequently overlooked:

GROUP PICTURES FOR ONE LARGE CUT:
In our publications, house-organs, *et cetera*, we used to scatter many short articles and single cuts throughout the issues, and still try to have at least one cut for every two facing pages. Instead of having so many single cuts made, however, we group a number of pictures and have one large cut made, frequently getting a large cut at \$12 to \$15 that would cost us about \$32 minimum if made into separate engravings.

We follow this plan with related pictures and with wholly unrelated pictures. In the latter course, we may group several short illustrated news features under the general heading, "News Events." Then with a heading for each event, we number the item and have a corresponding number on the cut which faces the reading matter. We may have as many as eight or ten pictures in the group, each numbered and each illustrating a subject that is not related to the other short items in this News Events feature.

Instead of having the engraver's artist number our pictures with his brush, which means an extra \$2.00 on many cuts, we set up numbers, pull many sets of proofs, then paste these numbers on our photograph layouts as we group them.

We formerly made separate cuts for association officials, *et cetera*, in convention publicity or reports.



Sales or Prestige

PRINTING

is an investment designed to accomplish some definite purpose whether that be to stimulate sales or to build prestige. Its value to you lies not in what it costs, but in what it accomplishes, and the results it attains.

Copy taken from a mailing piece of the Provence-Jarrard Company, Greenville, South Carolina. Its message is a worthwhile one

Now we frequently place two or three photos in a layout, fan-like, and make one cut serve the purpose. In regard to convention reports, we try to get everybody photographed, and we include them in half-, two-thirds- or full-page layouts. In the latter case we run the captions on the facing page.

Another example of conservation in grouping for one instead of two or more cuts is in our reproduction of printed forms, *et cetera*. If we are using work order sheets, daily report forms, inspection forms, and the like, for fleet owners or shop men, we frequently lay a small form over a large one, at an angle, number each, and have the cut made showing two or more forms in one engraving instead of making individual cuts for each form. Yet, no essential part of the form is covered up and any reader can have his printer draw up similar forms if he desires them.

ELIMINATE MORTISE: Back in the days when commercial printing jobs had printers worried about extra shifts, and advertising in all publications was plentiful, small things like the cost of mortising cuts were no object. But today, volume is down and margins are close.

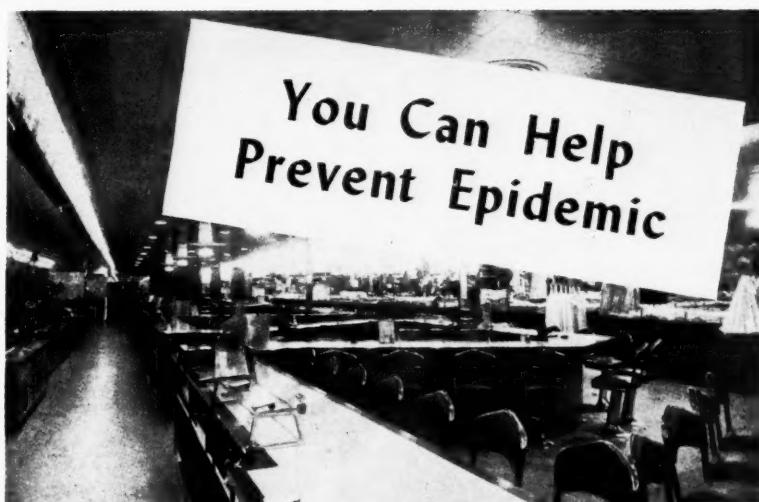
We have found that we can use dramatic type engravings and yet eliminate the cost of mortising in most instances. For example, if we want to print a caption or a heading within the illustration, instead of having the engraver mortise out this space, we simply set the type—it has to be set anyway—pull a proof, paste it over the picture in the right position, and have the cut made. The result is quite pleasing. We can get a cut and a headline at the top of a folder or a publication page for only the cost of the cut.

UNIFORM PHOTOGRAPHY: We make many of the photographs we use for cuts; and we confer with printing buyers regarding other photographs for reproduction. In former days the size of photographs was unimportant, for we could reduce or blow up to make any size cut desired. But since we group many pictures and use them together, we find it a decided advantage as well as a saving to standardize picture sizes as much as possible. In the case of single pictures that require individual cuts, if we have eight or ten pictures of uniform size, only one negative is re-

quired by the engraver and we make a saving by uniformity in photo size even though an individual cut is made from each photograph. We watch these things closely and request our clients to have their pictures made in uniform sizes.

is useful, it is retained in the picture. If we show people dining, we don't cut away the table, but we do crop plenty close.

TRIM PHOTOGRAPHS FOR EFFECT: We used to spend a considerable sum each month in artwork by having



Pulling proof from type and pasting over gives attractive arrangement without mortising cut, and also permits using type face in size not otherwise available by reducing or blowing up



One cut does double duty here, die-cut circle letting it show through as part of first page



For this department heading, original of which was 43 picas wide, eight were grouped in one and bought for \$6.93; if eight separate zincs had been made the cost would have been \$27.20

Another simple thing we have done that reduces our cut expense is to trim our photographs more, cropping off the non-essentials and so-called atmosphere that actually adds nothing to the story. We find that in portraits people are interested only in the face, and by trimming closely we can show perhaps sixty faces of people on a full page instead of ten full bust views. Of course, where atmosphere or action

artists make layouts and frequently adding fancy touches to them. Instead of brush work, we now use a regular 12- by 12-inch picture and a paper cutter, and trim our own pictures, pasting them up into suitable layouts. By leaving white space around the borders, and doing our own numbering by pasting on numbers, we get good looking layouts at no extra cost for artwork. Instead of making solid pages, we frequently

trim pictures at all angles, cutting some in triangles, some in diamonds, some rectangular and square, and when these are pasted on a large white cardboard background, the white space separates the pictures and creates a nice effect.

DOUBLE USE FOR ONE CUT: There are times when we make one cut do the work of two. For example, in a fruit-cake folder printed for a client, he wanted a picture of the cake on the front to immediately identify the product, and yet he wanted the item pictured on the inside of the folder together with the sales message. Our client wanted to avoid the expense of two different cuts, each one in several colors, and, naturally, we didn't want to use the same cuts for two pages in the same folder. We solved this problem by printing the picture of the cake in colors inside the folder, then die-cut a circle in the front page to fold over and make the cake visible from the front of the folder, and again when the folder was opened.

We have used the same idea in cutting off one corner of a leaflet or folder to reveal just a portion of the inside cut. Curiosity impels the reader to open the folder to see the remainder of the picture. Many times trimming a folder, leaflet, or mailing piece at some odd angle will help to dramatize the job and yet hold the cost within the budget.

TWO-COLOR JOBS FROM ONE-COLOR CUTS: There are many times when two-, three-, or four-color cuts are essential to perform a certain job well. But on a number of printing jobs, we find that we can use one-color cuts on two-color pages and get results that are as good as and sometimes better than using the more expensive cuts.

For example, we were printing a small folder where the client desired two colors for effect, yet the cost of two-color cuts seemed high and there was no particular reason for two colors in the artwork other than for emphasis. Instead of making two separate two-color cuts for this job we ended up with a one-color cut and a rubber tint plate, with a result that was fully as effective and only one-sixth the amount of the original estimate for plates. We had to have two pictures in the cut, so instead of making two individual cuts of two-colors each, we pasted these two pictures on a white

cardboard background and had them made into one cut with a half-inch margin of white between the two views.

Then we had an ell-shaped rubber tint block cut for a side and bottom border. In the border we cut windows to fit around the two views as reproduced by the single photoengraving. When the job was finished, we had expended \$4.50 for a photoengraving and \$1.50 for the rubber mat as against an estimated \$31.00 for two individual two-color cuts. We have used this same idea in various other ways to get color in a job, use illustrations, and yet avoid the cost of extra color cuts.

So far we have been able to get rubber plates and use various types of cut-outs to tone up pages. Of

course, the war may affect rubber for printing block purposes—as it may curtail the use of critical metals in making engravings. But so long as any of these materials are available, the printer will do well to employ his ingenuity in using as much illustrative material as possible within reasonable cost limits.

We use some stock cuts from cut service organizations, but we never use a stock cut simply to break a page. The only time we use a stock cut is when it does the job fully as well as or perhaps better than we could do it with an original engraving. We do watch our cut stock and keep an accurate record of cuts in stock so that we can check these books and find many cuts that we re-use at a substantial saving.

TRIM TIME WHEN YOU ARE TRIMMING SLUGS

• THE LABORIOUS mental calculations gone through by compositors in sawing slugs for centered box headings and their wasteful efforts at the saw trimmer inspired the writer to make up a chart which would reduce their headwork to an absolute minimum.

It is the custom for operators in setting centered box headings to select a measure which will position

the type on at least two ribs if the slug is cut down to a very narrow measure. Such a measure would be 6½ or 10½ picas—which fractional figure seems very disturbing to the man at the saw.

In our shop this chart was printed on cardboard in forty-eight point type and tacked to a post near the saw trimmer. A hand man, desiring to saw slugs to fit a three-em column glances at the chart. In a split second he finds the figures 6.9 opposite the measure desired. Without repetitious sawing, he simply sets the gage at 6.9, runs the slugs through, then reverses them to finish with the measure desired, which was three ems.

It will be noted that never are more than two cuttings necessary, regardless of the length of the slugs as they come from the machine. Just turn the slug ribs in for the first saw-setting and a ragged array of slugs, running all the odd measures that might happen to be on the machine at the time, need offer no concern.

It is amazing how much time is saved by this chart in a job shop which does considerable box-head-ing work. Even the treasured little mental tricks, such as adding the measure to be sawed to the measure set and dividing by two, can't hold a match to the simplicity and sureness of the chart system. Our floor-men have taken to the idea in great fashion with never a furrowed brow when they go to the saw trimmer.—Frank D. Compagnon.

Procedure: Select Saw Setting
(2nd column) opposite Measure Desired. Turn slug ribs in for first cut, disregarding length of slug.

Measure Desired	Saw Setting
1	5.9
1½	6.
2	6.3
2½	6.6
3	6.9
3½	7.
4	7.3
4½	7.6
5	7.9
5½	8.
6	8.3
6½	8.6
7	8.9
7½	9.
8	9.3
8½	9.6
9	9.9
9½	10.
10	10.3
10½	10.6

HOW TO PREPARE "Victory" RUBBER PLATES

Second of a Series of Three Articles on Rubber Plates to Aid the Metal Situation

By John N. Cronk, with photographs by John Obenchain

If you are one of the old-timers who is familiar with the fore-runner of present-day rubber printing plates, namely "linoleum blocks," you may recall how much "fun" it was to take a heavy piece of linoleum . . . glue it to standard engravers' wood base . . . then put it in a planer to make it type high!

Even though the glue crystallized, the blocks warped, the number of impressions was limited, and the printing quality was rough, they did serve their purpose very well. In fact, a few are in use today, and for reproducing imitation wood blocks, their texture makes them mighty hard to beat.

The present-day rubber printing plate, however, is as different from its predecessor as day is from night. Rubber plates are now designed to stay down, remain type high, and equal metal plates in life and printing quality. They are not merely

pieces of rubber and wood (see cross sectional view of a rubber printing plate, Figure 1). This construction accounts for the ease and simplicity with which plates can be cut.

Tools for cutting rubber printing plates are inexpensive and for ordinary work a cutting tool, a gouge, and a pair of pointed pliers are all that is needed. When a large number of plates are being cut, additional tools will increase accuracy and speed.

Cutting tools—It is essential to have one cutting knife with a



Fig. 1—Cross section: 1—Thin wax coating; 2—Red rubber; 3—Black rubber; 4—Fabric; 5—Red Rubber; 6—Fabric; 7—Wood base

hooked point; this knife makes it easy to follow any line. However, to speed up the cutting of a straight line of different widths, a drag cutting tool is available which is valuable for ruling straight lines.

Gouges—One is, of course, necessary, and it should be of the V-type. Four or five are better, and many types of V-shaped gouges are available. Small round, medium round, and broad curved gouges are also very desirable. The type of plates that you are cutting will usually determine what types of gouges are necessary for doing the work.

Pliers—A pair of pointed-nose pliers is required to remove rubber which is not to print. By jabbing the pliers into the rubber to be removed, it is a simple matter to strip off the rubber quickly.

Whetstone—To keep tools sharp.

Dividers—The dividers are not required though a small pair is very



Fig. 2—Tools for preparing, cutting plates: 1—Hooked-point knife; 2—Drag cutting tool; 3—"V" gouge; 4—small round gouge; 5—Medium round gouge; 6—Broad curved gouge; 7—Pointed-nose pliers; 8—Whetstone; 9—Dividers, small; 10—Old dividers, large; 11—Metal square; 12—Line gage; 13—Hammer; 14—Nail set; 15—Nails; 16—Scotch drafting tape; 17—Drying solution; 18—Atomizer. Keep tools well sharpened

valuable for layout work and correct spacing, such as ruling a series of lines evenly.

A large pair of old dividers is the answer to making circles with clean edges. It is best to sharpen one point to a knife edge for cutting the circle. Don't forget to use an old piece of rubber or heavy cardboard for the center point of the dividers so that a hole, which would show in printing the plate, will not be made in the rubber.

Square—A metal square, similar to the one in the illustration (Figure 2), is a definite aid in making straight parallel lines.

Line Gage—A No. 571 Lufkin Steel Line Gage is most desirable for cutting straight lines as well as for measuring. It is thin, straight, accurate, and will not warp. It has divisions in both picas and inches.

Hammer, Nail Set, and Nails—It is not necessary to nail or tack down the rubber. If the rubber should lift from block, then these items are required, although every printer usually has them available for use on metal plates.

Scotch Drafting Tape—A roll is convenient to have, in order to hold tracings in place while making transfers, or to hold down the paper in making the original sketch.

Solution—The use of the solution is described under the making of the plates. This solution consists of one-third white shellac and two-thirds wood alcohol. A sprayer (same type as used by artists to spray fixative) is placed in the bottle and the solution blown directly on the face of the rubber. By standing the plate on edge and backing away about two feet, any large drops of the solution will fall to the floor and not gum-up the image. A fine mist is all that is required. To be sure that the solution is dry on the plate, check it by rubbing an unimportant area.

Solid tint plates—As mentioned last month, square tint plates to be printed in solid colors are sawed out of larger rubber plates to size or may be ordered (the same as a metal tint plate) from your local supplier of materials.

Line tint plates—Let us assume you wish to cut lines or an image on a new rubber plate. The difference between a new and a used piece of rubber is that a new piece comes with a thin wax coating over



Fig. 3—Illustration shows type form (with halftone plate) as it appears in proof press



Fig. 4—In illustration above, rubber plate is in position, ready for transfer to tympan

the surface of the rubber which will take pencil. In making a rub-off from tracing paper directly onto the rubber, the best pencil to use is a 2H. Be sure that the point is sharp. This will produce a fine line and it is soft enough to deposit just the correct amount of lead on the tracing paper to make a clean transfer. When the outline of the subject is transferred, the plate is ready for actual cutting.

Tint plates—more than one color—Last month we described one method of cutting a line drawing in a series of three-color plates, using a printing press to register the plates properly.

Now we shall describe the second method, which is accomplished by



Fig. 5—How the completed plate appears



Fig. 6—In this view image has been transferred from the tympan to blank rubber plate



Fig. 7—This illustration shows how rubber plate looks when cut, gouged, and stripped

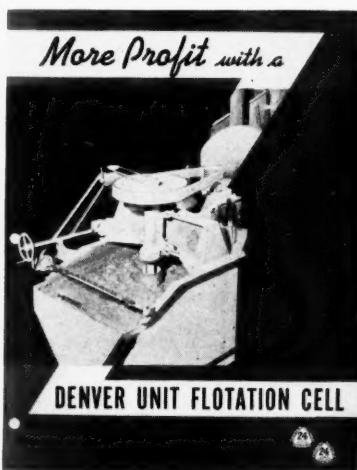


Fig. 8—Tint block with type and halftone

using a precision proof press. This method is preferred by commercial printers, as it does not tie up a press, and the impression can be pulled even more quickly. In the series of photographs used to demonstrate this method, a tint plate was desired which had to register with the halftone, logotype cut, and type (see Figures 5 and 8).

The first step (Figure 3) is to have a final okay on the black form which is locked and placed on proof press. The form is then inked with a stiff cover black (or ink used for reproduction proofs) and an impression taken on the tympan. See Figure 4.

As in Figure 6, the impression on the tympan is then transferred

back onto the rubber plate (wax having been removed with alcohol) which has replaced the type form in the same position. With a little practice, perfect register can be accomplished. Figure 7 shows the finished plate after it has been cut.

After looking at the photograph of the finished plate, let's discuss the actual steps in cutting this or any rubber plate. With the impression on the rubber (Figure 6) the first step is to dry the ink quickly rather than wait a day or so for oxidation to do the work. This is accomplished by immediately spraying the face of the rubber plate with the solution, as previously explained. Thus the ink is soon set and the plate is ready to be cut.

With the image on the plate and a knowledge of the lines to be cut, take the hook-pointed knife and hold it as you would a pencil; go over the lines with this cutting tool, two or three times, until you feel the knife pulling on the *first* fabric layer. When you feel the fabric, the rubber has been cut deep enough. If the V-shaped gouge has been used on the finer work, go down the center of the groove made by the gouge with the hook knife to the first layer of the fabric.

After the image has been outlined and cut, the large areas to be removed should be determined. About one-quarter of an inch inside of the edges which are to print, cut clear through to the wood base. The next step is to lift out these quarter-inch strips, easily done by pushing the pointed pliers down to the first fabric layer. The last step is to go to the *inside edges* which have been *cut clear to the wood* and the large areas can then be pulled away readily. The quarter-inch strip next to the printing surface is left to simplify removal of the large areas which do not print; again, in case the bottom fabric should start to pull away from the wood it could easily be tacked down, although this seldom happens.

When the plate is finished, the open areas are much lower than the edges of the rubber (See Figure 7), and are similar to deep routed metal plates which prevents offsetting of open spaces in the plate. This description sounds long, complicated, and tedious, but rubber plates can be cut rapidly and it is not as difficult as it is to explain.

When old rubber plates are to be used again for a different job, the original wax on the face of the plate has of course been removed. However, by first spraying the plate with the solution and quickly making the transfer while the solution is tacky, the pencil lines or ink proof can be made quickly and it is much easier than working directly on the smooth rubber surface. Due to the flexibility of the material, it is much easier to re-use rubber plates than metal plates.

In conclusion, may we suggest that if you desire to cut rubber plates, you should first practice up on a few to learn how to handle the tools. Be careful not to undercut the rubber. Work on an angle and there will be a strong base for the image. Yes, you will be surprised at how quickly and easily you learn, also how you can increase profits with rubber plates.

A Printer's Prayer

Edward D. Hyrne, fifty-four, of the Perth Amboy Typographical Union and a former president of No. 658, died after an illness of one week. For twenty-three years he had been an employee of the Perth Amboy *Evening News* as a machinist-operator. In addition he served as pastor of a local church and was active in all church work. Two weeks before his passing he composed the following prayer and it was delivered at his obsequies:

"Almighty God, Master of the Arts, Who didst design and model this great establishment called the world, in which we live, move, and have our being, we thank Thee for the Art Preservative, in which we are serving our apprenticeship, and for the promise of journeymen which shall be fulfilled unto us when time is called. We thank Thee for the varied colors that go to make up life's full volume; we thank Thee not only for the layout given us, but also for an Understanding Superintendent who has seen men of our type succeed and fail, and fail and succeed. Thou knowest there is in our makeup many errors; many outs that should have been corrected. Heavily Father, proof of our desire to be clean is shown in our sincerity to revise and correct our mistakes and give Thee full measure. We have

been indented many times with poor copy; we have deleted many things that to Thee would have been important; we have added many things which should have been deleted. Thou only canst read us correctly and to Thee we submit our work."

"Great Artizan, God, as our fingers move noiselessly over the keys and our hands take from the cases letters may they make sense to us and others. If we have made a bad impression underlay us with Thy love and remove far from us costly mistakes—help us not to make them again. Out of the inky darkness bring us into the light blue of Heaven; garnish us richly with the bronze and silver of Thy love; feed us with the bread of Heaven."

"And now, Master of Men, we submit at evening tide our day's work. If we have laid down today, help us, we pray, to deliver our full measure of Service tomorrow; if we have made too many errors, may we make fewer tomorrow; if we have had cold faces today, brighten them tomorrow; if we have broken down under pressure, make us solid to withstand what comes. And, now, correct our mistakes, revise, and give us another chance. Tie us together and enfold us in the chase of Thine Everlasting Arms. Press us into Thy service that we may publish the glad news 'good will toward all mankind.' Amen."—The Typographical Journal.

A Plea to Customers

"Don't blame the printer," is the theme of a 21-inch easel placard put out by the Graham Paper Company, when printed material is not delivered to the customer as rapidly as it is ordinarily. Strikingly designed, and profusely illustrated with cuts of the Statue of Liberty, a destroyer, and a printer at his press, the placard goes on to explain that Uncle Sam has the No. 1 call on paper; Lend-Lease the No. 2 call, while civilian needs necessarily must come third in order. Customers are urged to bear these facts in mind, and to place orders far enough ahead to permit their delivery on time. Colors are red, white, blue, and black, on yellow stock. Surely no cantankerous customer, nettled at slow service, can long nurse his grievance after digesting the card's message.

It's a Quiz

Answers to the following list of questions have appeared in the pages of THE INLAND PRINTER and other sources of information to printers at various times. How retentive is your memory? How many of these questions can you answer without turning to the answers on page 40 of this issue? Give yourself a tryout, then see if you were right.

- What is the name of the Mexican shrub from which rubber can be made? Can you pronounce it?
- Here are a few simple words for our compositors to divide: handling, chuckling, sizzling, or giggling.
- What State of the Union has fewest commercial printing establishments? The most?
- Several of the following are names of type faces; which are they? Cincinnati, Chisel, Seventh Avenue, Angel Face, Discus, Bayer, Eggplant, Figgins, Old Crow, Square Face, and Round Face.
- What type faces seem to have an aviation origin?
- What can be done to a stereotype to double its life in number of impressions?
- Explain the difference between "cold-set" inks and "heat-set" inks.
- Differentiate between "humidity" and "relative humidity."
- You can copyright an idea—true or false?
- Generally speaking, in costing one should add 10 per cent to all "outside" purchases, such as paper. True or false?
- Name three reasons why a job smears on the press.
- Name four ways of getting a job in the graphic arts?
- Explain the printing term "fudge."
- Most print-shop fires are caused by what single factor?
- The easiest way to cure workups on long runs is to hammer them down as they appear. True or false?

The Pressroom

BY EUGENE ST. JOHN

Pressroom questions will be answered by mail if an addressed, stamped envelope is enclosed, and kept confidential if so marked

Non-offset Spray

In our pressroom we are using a number of non-offset spray units and are writing to inquire if you have any information as to whether or not the spray is injurious to the health of employees. The spray accumulates on the presses and on anything near by and employees, who are constantly in contact with the spray, must breathe more or less of it. We should also like to receive any information you have on the effect of spray accumulating on the press, particularly on the bearings and other working parts.

We are enclosing a clipping from the February issue of THE INLAND PRINTER which is the latest information we have on the effect on the health of the spray. While in itself presumably harmless, it is evident that sufferers from hay fever, sinus and bronchial trouble, in fine, any one with trouble with the breathing apparatus, might experience some discomfort from the spray dust. It is also a fact that complaints have been received that the dust granulates the eyelashes of those whose eyes water. The dust is a menace to bearings and other working parts of machines and motors and must be removed. Preventive housings are available.

Water-color Ink

Before the question we seek to have answered, we are curious to know if the book, "Practical Hints on Presswork," by E. L. St. John, advertised on page 10, March issue of THE INLAND PRINTER, is your work. We are ordering a copy today. The men working with our presses are devoted students of your articles. Now we have the idea of printing with water-colors on our presses. The project in mind is to use a wedding stock or similar card for a post card. A delicate or tinted color is wanted and our pressman claims to have read somewhere something about printing with inks that are water-colors for such results. If there is anything to it, you will know how to advise us as to procedure, care of rollers, where to get the inks, *et cetera*. Your help is relied on and will be duly appreciated.

We are sending you a list of suppliers of water-color inks and regu-

lar inks which simulate them in appearance. Our suggestion would be to submit samples of the water-color or pastel effects you want to the suppliers. Water-color prints are commonly from rubber plates and require either special or specially treated rollers, while the imitation water-color ink may be run from ordinary forms with ordinary rollers. The presswork is the same as for regular printing. If you merely want mat tints, it will not be necessary to go to true water-color and it will be economical not to do so.

Yes, we wrote the book that you name and we hope it will suggest something to the younger and refresh the memory of the older workers among our readers.

Trouble With Old Feeder

I always enjoy your instructive answers to pressroom questions in THE INLAND PRINTER and would now like your assistance on one of my problems. The trouble is with a platen press equipped with an automatic feeder. I have a very hard time getting good separation of the stock. The suction feet often pick up two sheets instead of one at a time. As an example, a job on this press today was a 4½ by 14 ninety-pound bogus bristol.

The stock was cut with a sharp knife and the sides of each pile of the stock were struck on an angle on the flat bed of the cutter to break the edges apart. The stock was also fanned out from the ends to try to get good separation. The regular card feet (C) were used. Even with all this preliminary jogging the feet would often pick up two or three sheets at a time. The stock was perfectly flat, temperature and humidity normal.

The trouble may be due to insufficient vacuum which may be traced to (1) dirty pump (which should be cleaned at least twice a year); (2) by hose leak; (3) dirty valves. Air blast adjustment may not be suited to stock. The finish of the stock may require extra suction concentrated in a lesser number of holes in the feet.

One method is to paste a piece of gummed paper over two of the holes in each foot to concentrate the vacuum. When using a B center foot only one hole should be closed, otherwise throw-off valve will not function properly. It is sometimes advisable to place a C foot in the center with B feet on the ends, pasting strips over the holes as above. This paragraph applies when feet fail to pick up sheet.

When feet pick up two or more sheets at a time, paste a strip of cardboard on heel of foot opposite row of holes. For light paper use six-ply card and for heavier stock use thinner card. Sometimes, instead of pasting one strip on heel, it is better to paste narrow strips of card on each side of foot flush with outside edges. If, after doing



Advertising copy prepared by The Jaqua Company, Grand Rapids, Michigan, furnished the inspiration for the panel reproduced above

this, the feet fail to pick up the sheet, paste gummed paper over the two center holes on each foot. On C feet it is sometimes necessary to paste light cardboard over entire foot and cut an opening about 1/16-inch by 1/4-inch square in the two outer feet. The center foot should have opening about 1/4-inch square, necessary to allow throw-off valve to work freely. After pasting on the cardboard and making the holes, paste a narrow strip of cardboard on the heel of each foot.

To avoid picking up two sheets when feeding mimeograph and other porous papers and also coated stock, it is sometimes helpful to glue two strips of medium emery cloth 3/4-inch wide to front stock guide in an upright position. These strips should be located about four inches apart, one on each side of air vent.

Ends of Rollers Swell

We have a job cylinder press which we purchased new a little more than a year ago. We are having trouble with the rollers on this press as the ends swell, making adjustment of rollers very difficult. Is it a mechanical defect of the press which causes this, or is it improper washing and care of the rollers? These rollers are given the same care as the rollers on our cylinder and platen presses and we have had no difficulty with these.

It is possible that the swollen rollers are exposed to considerably more humidity than others in the room. If this is true, it is advisable to paint the ends of the exposed rollers. When the paint has dried, it will shield the rollers against the excessive moisture absorbed through the ends. Sometimes rollers shrink more toward the center than at the ends, in which case the ends are not swollen. There is no remedy for this distortion.

Checker-board Pattern

Enclosed are three press sheets, Nos. 1, 2, and 3. You will notice a checker-board pattern in the marked halftone on sample No. 1. We cut down the ink on sheet No. 2 but the pattern is still visible; nothing our pressman could do would eliminate the pattern. Finally we changed the page layout on the sheet (No. 3), and it disappeared. This form is being printed on a four-roller cylinder press that is in excellent mechanical condition and we are using a complete set of brand-new rollers from a leading rollermaker. We would appreciate any help or comment.

The most likely cause of the pattern is that the new rollers were

not sufficiently seasoned, and were without sufficient tack. In your problem the pattern shows in a halftone surrounded by a number of solid plates.

These solids require much more ink than the halftone and, in covering them, you have fed too much ink for the surrounded halftone. The rollers, not yet well seasoned and in the best condition, caused the pattern in distributing the excessive ink (for the halftone). This trouble is aggravated if the composition rollers, both form and distributors, are not snugly in contact with the respective vibrators and also if the full stack of rider rollers are not used. Sometimes raising two form rollers off the form and using them as extra distributors helps to eliminate patterns.

In setting rollers, set first horizontally to the ink plate to obtain a streak of uniform width from one end of the roller to the other on the ink plate, the streak to be from one

pica to a quarter-inch wide, according to the resiliency of the roller. Next set vertically to vibrator, generally with same contact as on plate but sometimes as in this case it helps to set a bit tighter to vibrator.

When you changed the layout, you removed one-half of the solid cuts from around the halftone and got rid of the pattern. In fact, you almost got rid of it when you merely cut down the supply of ink as on No. 2.

Gold Leafing

What advice can you give us concerning the application of gold leaf on an ordinary open platen press? What sources of gold leaf (imitation) are available?

You will find outlines of the process in the last column, page 62, February issue of THE INLAND PRINTER. We are sending you a list of suppliers of this leaf. Paradoxically, the so-called "base metals" are now the "precious" ones, while gold leaf is available in plentiful abundance.

ROGIN AND ACETONE HALT WORKUPS

One of our readers writes us regarding anti-workup fluid as follows: "I notice that some one questions the use of some fluid to prevent workups and is advised against the use of the same. Of course, I agree that any course of procedure to prevent workups should start with the composing room but I have yet to see a form composed of cuts, type, *et cetera*, that didn't work up more or less and when it comes to monotype forms, these are a continual nuisance in this respect."

"Possibly you might be interested to know that when we run monotype we put the form on the press, make sure that it is corrected properly and, while the pressman is making ready, saturate the form with a solution of powdered rosin and acetone. We take approximately a teacupful of powdered rosin and put it in a bottle containing approximately a quart of acetone, shake it, and let it dissolve and strain the result through two or three layers of cheese-cloth to get out any lumps. We find that if we take this solution and sop it generously over the form that the acetone-rosin solution goes clear

to the bottom of the form and into every crevice of the type.

"Monotype, as you well know, and possibly any other type, is not an exactly perfect oblong, and in the casting process the metal tends to shrink slightly, possibly only a few ten-thousandths of an inch; but nevertheless, there is a very definite space between the centers of each piece of monotype and it is this space that the acetone-rosin solution goes into. The acetone cuts off the slight film of oil with which every piece of monotype in a form is coated, the same coming from the mold, and when the acetone evaporates, which it does in about fifteen minutes, it leaves a residue of rosin which bonds together with a tough rosinous bond, so much so that a page of monotype treated with this solution is like the bricks in a wall."

"Now, the trick is no good if you want to distribute the form but monotype, of course, is, as a rule, used only once—hence it is no bother. Other material in the form which may become coated as a result of this process can be treated in an ordinary bath of lye and the rosin will again become dissolved."

"Northern Lights"

Having read your answers in THE INLAND PRINTER regarding many problems of the pressroom, I wonder if you would kindly diagnose the cause of the highlights in enclosed sample appearing like the Northern Lights. The cut was brand new, the paper about third-quality coated, the press new, and a good grade of ink was used. After investigation, the paper salesman says the streaky effect is not caused by any defect of the paper.

Evidently the composition rollers were waterlogged and failed to function with their full efficiency when this job was printed, the imperfect distribution of the ink resulting in the peculiar lined or streaked effect in the highlights. These are caused by minute ridges in what should be a homogeneous ink film. Possibly you may get relief from this trouble by driving the excess moisture out of the rollers

with heat from a gas or electric heater directed by a blast from an electric fan or by placing the rollers near the ceiling of a boiler room, in either case watching that the rollers do not run down or melt. Otherwise you may get special rollers, less susceptible to excess humidity.

Wax Spot Carbonizing

Read page 61, April, 1942, issue of THE INLAND PRINTER, "Wax Spot Carbonizing." Wax spot carbonizing can be done on a job cylinder press; see samples enclosed.

For many years this work has been done on the press you name and are using. Other presses also may be used. We are printing your letter because of the wide-spread interest in wax spot carbonizing at present. The process has been fully covered at various times in back issues of THE INLAND PRINTER.

Spots in the Impression

I am sending under separate cover two samples on which I would like your opinion as to the following queries. First, the sample in five colors was run on a two-color press with non-offset spray. It was run three-up across the cylinder from feed to gear side of press. We find that the encircled spots appear very often during the course of the fifty thousand run. I would like to know, if possible, whether these spots are due to improper spray adjustment, poor makeready, improper ink mixture, or what have you?

Second, if a job printed in three colors on a single-cylinder press is run seven-up with the units in two rows, one of four and the other of three units, should the row of four units be next to the grippers on a 25 by 35 sheet? We find under this arrangement that in order to attain coverage of the large solid yellow plates, we must run through the press twice on the yellow, then the red and black. I would also like your opinion as to whether or not this can be overcome (I mean the double run) and if so, how?

When you see spots of same color as the ink on a print of a solid surrounded by a very narrow border of white (or whatever is the color of paper printed), the spots are particles of foreign matter in the ink such as bits of ink-skin, bits of hard, dry ink or other particles of dirt that have fallen into the inking system. On halftones, such spots may fill highlights, middle tones, and the ink traps of near solids. Also on near solids, the encircling white may show.

Some of these specks such as ink-skin and hard, dry ink particles, may carelessly be moved from the top of ink in the can to fountain. During a long run, the ink in fountain should be covered with paper, oiled on the side not in contact with ink, and each morning at starting the metal fountain roller should be washed all the way around and any ink hanging below removed.

Dirt arrives with the paper container and more is picked up on the paper-cutting machine to finally reach the feedboard together with other dirt from the air. Proper adjustment of the press brush removes much dirt from the sheets, but the brush must be cleaned as needed. This may be done with the ordinary hand scrubbing brush (dry).

Another kind of spot not wanted in the print is paper dust from the cutter, which falls from the brush on to the plate. The first impression shows dust white or whatever the paper's color and succeeding



"In the Days That Wuz"—The Freedom of the Press

Cartoon by John T. Nolf, Printer-Artist

impressions will show dust of the same color as the ink.

White spots may be due to picking or to holes in the stock and less frequently to halftone dots missing from the plates. There is nothing that the pressman can do when dots are missing from plates and there are holes in the stock, but with care he can reduce the number of other spots to the minimum.

On the type of platen press where the form roller carriage may be tripped while in the up position, a waste sheet is fed without stopping the press or tripping the impression. The bit of ink-skin on the solid plate adheres to the waste sheet and the plate is cleaned without the necessity of stopping the press and washing the plate.

On other presses it is necessary to stop the press and wash the speck off. Sometimes it is necessary to wash up the press, including the fountain and refill the fountain with clean ink. This happens when care is not taken to keep the ink, fountain, feedboard, brush, paper cutter table, stock and its container as free from dirt and dust as possible. Reasonable care to hold down dust and dirt in the air should be taken, with close watch on how and when the pressroom floor is swept. Filtered air would provide an ideal atmosphere and be a powerful ally in the endless fight against spots in the printed impression.

In running the plates seven-up in two rows parallel to the cylinder journal, the three-units row should lie next to the grippers and the row of four units next to the ink plate to favor inking. The full pyramid of riders and vibrators should be used for both coverage and minimum consumption of ink, and to avoid the second "bump."

Ink for Makeready

When making ready is it advisable to reduce the ink? (Soft ink spreads, therefore impression does not show the imperfections.)

Probably the best practice is to make ready with press inked up with ink to be used on the run as the impressions pulled in makeready afford an approximate indication of the suitability of ink for stock to be used. Exceptions prove the rule. Such exceptions are metallic and other inks which might dry on rollers during makeready.

Various Questions

Part of my idea covers the use of an invisible ink. Please give me references for reading material as to who makes such inks and how they are used. Is it possible to print with halftones without using same in a press, that is, like an ink stamp? Also give me references for the production and use of photography. Can gummed stock be carried in block form in one's pocket during various atmospheric conditions without it sticking together? If not, how can one put up and carry same? Can photographs of scenery and homes be put up and transferred like decalcomanias? If so, can you give me an idea of the cost on orders of the same scene on the basis of 100 each to 1,000 each of the same kind; assuming the number of individual scenic changes run to or into thousands each year? Are there any perforators on the market which can be carried in one's pocket? Where can I get detailed pictures and literature of a descriptive nature as to perforators? Is it possible to build a small device on which halftones could be mounted individually where with a balanced (even) impression a good print could be made? They could be mounted on a block or small cylinder.

You may find invisible inks described in "Printing Inks," by Ellis, and "Printing and Lithographic Inks," by Wolfe. It is not possible to print from halftone plates without a press. Stamping would slur the halftone dots and spoil the print. "Commercial Engraving and Printing," by Hackleman, and "Process and Practice of Photoengraving," by Groesbeck, discuss commercial photography and you may get instruction books from camera manufacturers. Gummed stock, if protected by moisture-proof wraps, may be carried in the pocket, without sticking together. Photographs may be transferred as decals only through the medium of a printing plate made from the photograph. The common method for decals is lithography but both intaglio and relief printing yield decals. A continuous-tone decal would be possible only by collotype (photo gelatin printing). For the cost of various lots of an identical subject we are referring you to leading producers. We are sending you a list of perforator manufacturers for information about this device. As for building a small device for printing a halftone, it would not be economical because you may obtain a small proof press or hand printing press, either of which, skilfully used, will yield prints of halftones without slur. It is not so difficult.

• Answers to It's a Quiz

Here are the answers to the quiz on page 36. How well did you remember the information which you have read from time to time in previous issues of this magazine or have seen elsewhere?

1. Guayule; gwa-yoó-lay.
2. Hand-ling, chuck-ling, sizzling, gig-gling.
3. Fewest: Nevada; most: New York.
4. Chisel, Angel Face, Bayer, Discus, Square Face and Fig-gins are names of type faces.
5. Zeppelin, Airport, Balloon.
6. It can be chromium plated to about 0.0002-inch, which will not appreciably affect its detail.
7. Cold-set inks are solid until heated on the press. Upon application to the paper, they are "frozen" back to a solid. Heat-set inks dry instantaneously when the vehicle is vaporized and dissipated by heat.
8. Humidity is the number of moisture grains in the air at a given time; relative humidity is the percentage of moisture relative to the maximum amount which air—at any given temperature—can hold without any precipitation.
9. False—only the way it is presented may be copyrighted.
10. False. 10 percent for over \$100; tapering down to 33 1/3 percent of purchases up to \$5.00.
11. The ink too short, ink not tacky enough, too much ink, rollers not set properly.
12. A. Use of employment bureaus, union offices, and schools. B. Answering and placing advertisements. C. Inquiries about openings by calling at plants. D. Contacts.
13. Device which allows slugs or type matter to fit into the cylinder of a newspaper press for printing late bulletins—or space left in form for late news.
14. Smoking and matches. Sweepings and materials cause 24 per cent; gas flames on the presses and solvents cause 21 per cent.
15. False. Blacksmithed lines are made wider at the top, thus making a keystone form which is the cause of workups in the first place. Production Yearbook, 7th, p. 191.

Typographic CLINIC

An object lesson in how to use white space in an ad

THE STRIKING THING about both settings of the ad opposite is that each has about the same amount of white space surrounding type and cuts, yet observe the difference in their strength and effectiveness. Type and illustration are both larger in the second setting, still they do not take up more space, and the result is decidedly superior.

The mistakes made in the first setting (top) were: Illustration too small; heading too weak and poorly placed; too much space between illustration-heading and body type; body type too small, too light, and leaded too much in lines set too long for comfortable reading; signature line too subordinated; items near signature given too much prominence; bottom margin too narrow.

This first setting is disjointed because its parts are so separated. The extra space would have served better as margin under the signature line. There is no excuse for so weak a heading, nor for the different type face in the last line.

The second setting (bottom) recognizes these errors and corrects them. Its use of white space alone could improve the ad sufficiently to warrant resetting. The shorter lines and more readable type face for body matter make a great improvement. Notice, too, how easily your eye travels automatically from one element to the other, until the whole message is conveyed in one easy sweep.

One last good and interesting feature of the resetting is the handling of the white space at the bottom to convey the feeling of a much wider bottom margin than really exists. The rules help, too, adding a sound base for the type. What more can we say, except that the type chosen for "Thanksgiving Day" is highly appropriate, and, with the larger illustration, stops you.—Rex Cleveland.

NOVEMBER - 1941

SUN	MON	TUE	WED	THU	FRI	SAT
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

Well, when is Thanksgiving Day?

A calendar used to list dates. Christmas was always Christmas. And you could depend on Thanksgiving Day being the same in Omaha, Oskaloosa, or Opelika. But it's not that way any more. And when Mother plans a big Home-coming for the kids scattered over three or four states, with turkey dinner and everything, you can't blame her for being perturbed. For half of them it will be just another Thursday.

The individual in a small town who has a Franklin Direct-with-the-Home-Office General Agency contract doesn't have to look at the calendar. He has the sense of importance and value which comes of being a big man in his community. He has the fine income which results from his unusually attractive contract ... He doesn't have to look at the calendar. For him, every day is Thanksgiving.

Over \$200,000,000.00 Insurance in Force

The Franklin Life Insurance Company
Chas. E. Becker, President
SPRINGFIELD, ILLINOIS
One of the Oldest Stock Legal Reserve Life Companies in America

NOVEMBER - 1941

SUN	MON	TUE	WED	THU	FRI	SAT
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
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The individual in a small town who has a Franklin Direct-with-the-Home-Office General Agency contract doesn't have to look at the calendar. He has the sense of importance and value which comes of being a big man in his community. He has the fine income which results from his unusually attractive contract ... He doesn't have to look at the calendar. For him, every day is Thanksgiving.

ONE OF THE FIFTEEN OLDEST STOCK LEGAL RESERVE LIFE COMPANIES IN AMERICA

THE FRANKLIN LIFE INSURANCE COMPANY
SPRINGFIELD, ILLINOIS
CHARLES E. BECKER, PRESIDENT OVER TWO HUNDRED MILLION DOLLARS INSURANCE IN FORCE

BOOKS FOR PRINTERS

As a service to our readers, books reviewed here may be ordered direct from our Book Department, a time-saver for thousands of busy printers

BOOKVERTISING, published by Saybrook House, New York City, lists the experiences of eighty-five advertisers, ranging from manufacturers and jobbers to trade associations and colleges, in the printing and distribution of books describing and advertising their products and services.

"Case histories" of these firms were written principally by the advertising managers of the firms themselves or of the institutions which issued the books. The volume is edited by Sherwood King and H. J. Stoeckel.

"Bookvertising" is a coined name descriptive of books issued by industry and not ordinarily offered for public sale. Advantage claimed for this type of publicity is that it enables the issuing firm to keep its sales message alive and its name before the public for the longest possible time. Books, it is pointed out, are more apt to be kept and less likely to be thrown away.

"Bookvertising" is a cloth-bound volume of 220 pages, with twenty-two full-page illustrations, chiefly of specimen books issued by various industries. Priced at \$5, copies may be obtained through the book department of THE INLAND PRINTER.

LITHOGRAPHIC HALFTONE PHOTOGRAPHY, written by Adam Henri Reiser in collaboration with a lithographic craftsman who prefers to remain anonymous, is, as its title denotes, a work devoted wholly to the photographic details of producing halftones for the lithographic process. The work concerns itself solely with those phases of the lithographic process that center around the camera and the darkroom. The text is offered, the authors state, "in the belief that it will aid the lithographic industry, especially the camera work, by improving the knowledge and the ability of the skilled artisan as well as the apprentice." Also, "it is hoped that the text provides the means to a better understanding of the functions of the various camera parts and equipment, and an appreciation of good camera work."

What has been termed the "job-sheet method" has been followed in the presentation of the subject matter. That is to say, a number of representative types of photographic copies, forming nine classifications or units in all, have been selected, and original prints are bound in the book. With each original print is a lithographic reproduction produced without any opaquing, staining, matching, or retouching of the original. Accompanying each original print and its reproduction will be found information pertaining to the steps necessary for obtaining the correct lithographic reproduction of photographic copies com-

ing under the particular classification described. For instance, following the explanation of the objectives of each unit there are the characteristics that should be looked for when studying photographic copies that come under the particular classification; then comes the practical work such as copy selection, at the camera, and in the darkroom. At the end of each unit is a set of questions which the camera operator can ask himself to help determine whether his negative has been made accurately, or whether he has gone astray and why. Then there are references for further study.

At the end of the book are several pages of important information pertaining to the Kodagraph contact screen process, processing of magenta negatives, procedure for making screen positives for photolithography, and a number of kindred subjects.

"Lithographic Halftone Photography," published by the Waltwin Publishing Company, New York City, is priced at \$4.00 plus postage, and may be ordered through THE INLAND PRINTER book department.—H.B.H.

PRACTICAL SIGNS AND POSTER WORK FOR BEGINNERS, by H. P. Harshbarger, director of the Department of Practical Arts, Maine Township High School, Park Ridge and Desplaines, Illinois, is, as its title implies, a work prepared specifically for students. Its object is to provide a basis for instruction, also to help the students in preparing attractive signs and posters for publicizing school events. Profusely illustrated, the book, of eighty pages in hard binding, takes the student through all phases of the work from the equipment required and the preliminary details to color combinations and shading effects, and also includes suggestions for exercises and for further study.

Published by McKnight & McKnight, Bloomington, Illinois. Price \$1.00. May be ordered through THE INLAND PRINTER book department.

AN EXHAUSTIVE FACTUAL STUDY of the economic effects of advertising made at the Harvard Graduate School of Business Administration under a grant from Mrs. Alfred W. Erickson, of New York, has been presented in a book of 1028 pages, and copies are obtainable by printers and others interested in the study of advertising which represents an investment of about \$2,000,000,000 annually in the United States. Since the study required the work of a staff under the direction of Prof. Neil H. Borden, of Harvard University, over a period of four and one-half years, the gift of Mrs. Erickson was insufficient to defray all expenses and supplemental funds were

drawn from other research funds of the school.

Analyses of thousands of case histories of advertising were made in addition to hundreds of interviews, besides pages of records running into the thousands as well as numerous studies of industries. Data were divided into seven sections to convey to readers the effectiveness of advertising as a profit tool for businessmen; the effect of advertising on the demand for products and services; on the costs of products and services; on the range and quality of products available and consumer choice; on investment and national income; the relationship of advertising to prices and pricing practices, and ethical aspects of advertising.

This book, "The Economic Effects of Advertising," which is in a class by itself, has been published by Richard D. Irwin, Incorporated, and is priced at \$5.00. Copies may be obtained through THE INLAND PRINTER's book department.

THE VARIOUS PROBLEMS of packaging are dealt with comprehensively in the *1942 Packaging Catalog*, recently issued by the Packaging Catalog Corporation of New York City. The catalog contains 638 pages, classified into seventeen sections, and, reducing much packaging information to a formula, six charts which provide pertinent data at a glance.

One of the charts, treating with types of wrapping materials, will prove particularly helpful to packagers faced with the problem of finding a new material to supplant a type no longer available.

The seventeen sections of the catalog are classified as Design Principles; Packaging Law; Paper Containers; Wood, Leatherette, and Pottery; Bags; Rigid Plastic Sheeting; Wrappings; Metal Containers; Glass Containers; Closures; Molded Plastics; Displays; Labels, Seals, and Tags; Printing; Adhesives; Machinery and Supplies; Shipping; and Directory.

Important changes in any of the laws affecting packaging have been noted, but detailed information on Government rulings, priorities, *et cetera*, is not given, as these matters are unsettled.

"Packaging Catalog" is priced at \$5, and is obtainable through the book department of THE INLAND PRINTER.

MODERN PHOTOGRAPHY devotes many pages of its eleventh annual edition to the subject of war, featuring official photographs taken by the British Government. War photos comprise one of the three divisions of the book, with "Peace" and "The World Goes On" as the other two sections.

Nearly 200 outstanding photographs are included in the volume, from America, Canada, China, Great Britain, and Japan, including a large number of news photographs. Striking are eight color photographs, covering a variety of subjects.

The book contains 120 pages, and is published by The Studio Publications, of New York City. Priced at \$3.50 a copy, it is available through the book department of THE INLAND PRINTER.

Specimen Review

BY J. L. FRAZIER

Items submitted must be sent to this department flat, not rolled or folded, and marked "For Criticism." Replies about specimens can't be mailed

WM. J. KELLER COMPANY, Buffalo, New York.—Your ability to produce illustrative material effectively is demonstrated by your folder, "Between Mermaids and Oil Burners There Can Be Little Analogy." The illustrations drive home the message of the text which explains Ful-tone, your improved method of lithographic reproduction. With two difficult subjects—the beautiful girl and an oil burner—you show how unusual richness and definition of detail can be given to illustrations. With a short fold which gives the title of the folder a "teaser" effect, the four pages in two colors make an effective layout, full of originality.

W. C. HAMILTON & SONS, of Miquon, Pennsylvania.—Most appropriate and timely is the issue of "The Constitution of the United States" in the form of a case-bound book. The volume which contains the entire Constitution and many amendments is set in a version of Caslon Old Style. Good spacing and liberal margins, with a limited use of red for a second color, make the book an attractive keepsake. The cover, which carries the title in a single line of Ultra Bodoni capitals overprinting the eagle shield in blue, makes a striking design on the white laid paper and the flag-red backbone. The lack of a title page in a book of this type leaves us with the feeling that something is missing.

ALLEN, LANE & SCOTT, of Philadelphia.—Your blotter "stands out" by the simple expedient of attaching a small piece of paper to one corner, in simulation of a miniature folder, to focus attention upon the blotter's advertising message. Your copy on the cover of the attached folder, "A few words about Neglecting Customers," and, inside, across the double-page spread, "DON'T! . . . You'll need them later on," is punchy. Copy on the blotter, set in three boxes, should stimulate the recipient to inform his customers WHY they cannot be supplied now; WHAT to do to meet present restrictions; and HOW they can make what they have last longer. With blotter in red and

green on white stock, the gray "folder," printed in dark gray, is made to stand out effectively.

A. D. COOK, INCORPORATED, of Lawrenceburg, Indiana.—Full co-operation by you, as the buyer of printing, with the printer, L. A. Braverman, and the artist, Lumen Martin Winter, both of Cincinnati, is evident in your catalog, "Cook Wells and Well Equipment." You

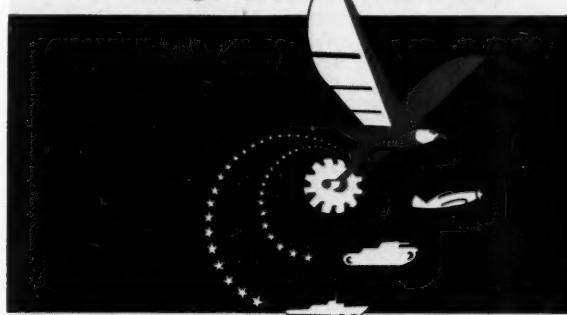
have shown that material which so often appears uninteresting can be handled most effectively. Thirty-six pages and cover, printed in three colors, amber, blue, and black, and bound with amber plastic, have resulted in a most attractive catalog. The frontispiece is a double spread which is mural in treatment—it typifies the biblical version of the well while in the background are shown the five different ways of drilling a well.

The reader is carried into the manufacturer's story in a pleasing manner. Intelligent use of color throughout the catalog has added interest to the story.

JIM SMID, Gunnison, Colorado.—Congratulations on your blotter, "Let's Win the War." It is of dramatic design—a real eye-arrestor. In small type in upper left-hand corner you ask four good questions—"Need tires for your car?"—is one, but all are unimportant as compared with winning the war. Copy following. "Sure, but you aren't the only one, brother. And all that stuff is secondary. The main (underscored) thing is—LET'S WIN THE WAR." These four words are in thirty-six-point extra bold block caps, also in blue, but surrounded by thumbnail sketches of cannons belching and air bombers diving, these in red. Company name and address in lower right-hand corner are small but will be seen, thanks to the interest of the copy and its dramatic, colorful presentation.

THE KING-BARR PRESS, of Worcester, Massachusetts.—Convenient and helpful is the correspondence folder you have designed to help the busy executive keep abreast of his daily outgoing correspondence. Fashioned properly of glossy-finished card stock, the size 9 by 13 inches, it is convenient for holding letters, the words "Letters to be answered TODAY," on the cover, as well as the recipient's name, being effectively displayed. Yellow stock, stippled, resembles coarse cloth, and, with printing in red and dark green, the general effect is excellent. Further interest

How Small Industries can go after War Work



COPPER & BRASS RESEARCH ASSOCIATION
420 Lexington Avenue
New York, N.Y.

A red American eagle simulates a warplane on this booklet cover, flying against background of blue. Designed by Hixson-O'Donnell, New York City



Rubber plates printed the illustration on this calendar page, designed by printing students of Garfield High School, Akron. Colors, green, tan. Excellence of the work reflects the ability of Merle A. Clark, teacher

Weimer ADVERGRAPHIC Art

Good typography is the correct dress for any printed message. It is a courtesy to those who are asked to read whatever an advertiser has to say—a courtesy unconsciously reciprocated through good typography's power of positive appeal.

MARCH • 1942

WEIMER TYPESETTING COMPANY, INC.
Typographers

182 MURPHY BUILDING • INDIANAPOLIS

Promotional booklet issued by Weimer Typesetting Company. Stock is peach, printing black and orange. Wide band is black

DON'T BLACKOUT YOUR ADVERTISING

In just a few days you will receive your copy of our SPRING issue of

I M P R E S S I O N S

It tells how printing and advertising may help you solve wartime problems

Watch for it... Read it... Enjoy it

MCCORMICK-ARMSTRONG CO., WICHITA, KANS.

Brighten It With Color

Postal-size mailing card of the McCormick-Armstrong Company. To emphasize color, bottom band is bright red, printed in reverse



A FIRST-CLASS PRINTER
can save you money. Because of his broad experience, his skilled craftsmen give you the benefit of increases in production that modern equipment affords. This means on-time deliveries, as well as a saving in money.

E. O. HODGE PRINTING COMPANY

Euclid-Seventy-First Building • Cleveland • McAnderson 2821

WHERE PRINTING OF THE BETTER TYPE IS DONE TO THE SATISFACTION OF ALL CONCERNED

Mailing card of E. O. Hodge Printing Company. Printing is in red, with the novel illustrations in blue-gray. The stock is white

is introduced by the silhouette illustration of a busy executive dictating to his stenographer below the lettering. Suggestions on how to improve the quality of correspondence, and six fundamental rules of good letter-writing on the two inside pages, are excellent and nicely composed. It is interesting to note the front page was produced by a combination of letterpress and silk-screen.

ARTHUR H. FARROW, of Newark, New Jersey.—You submit a fine array of specimens of small everyday items far and away superior to the general run of such work. Few printers in this field have so many characterful and up-to-date types, few appreciate as do you the advantages of good quality colored papers, few have the ability to use them as well. For a thousand four-page 6- by 9-inch folders the difference in cost between a good sheet of colored stock and a cheap sheet of white antique is a trifle. We hesitate to point out flaws—there are so few in so many items, but here goes for one: The red for printing "Christmas Concert" on the Brothers College Glee Club card is much too strong in relation to the green otherwise used and the difference is the more pronounced with the name line printed in green from delicate Huxley Vertical, "Christmas Concert" being in bold Onyx, or equivalent.

THE ADVERTISING AGENCIES SERVICE COMPANY, New York City.—With the twelve sheets of your 1942 calendar you have shown

you can feel the raindrops on the April sheet, and even skyrockets are popping out of the July sheet. Holidays are set off by special typographic pictures—a turkey printed in color over the Thanksgiving date. Plastic-bound, with a cord for hanging, this calendar should hold its place on the recipient's office wall throughout the entire year. Your zeal to make a typographic picture of each sheet has in some instances overshadowed the utility value of the page as a calendar.

MASTER TYPOGRAPHERS, St. Louis, Missouri.—You ring the bell—and how!—with your 8½- by 5¼-inch blotter featuring an illustration of one corner of a desk blotter. Extending from top, the one corner showing being near bottom of blotter, it is very effective in green with brown simulating leather edging and corner piece. Your striking and excellent business card facsimile in green and black—we believe, full size—stands out well in white rectangle (stock) cut in the green of the desk blotter on which it appears to lay. Brown printing of a wood block showing grain simulates desk top not covered by big blotter. "This blotter was made up and printed entirely from type material and wood blocks, just a reminder of Master's versatility," printed in black across and near bottom of blotter, will interest many recipients. It is really more than a reminder, an idea! Indeed, star ornaments and rules overprinting in black the brown edging and



Printing, on this envelope, is in black against a background of light brown rules

your ability to create unusual typographic effects. Each page utilizes a new arrangement—layout, type faces, and colors are varied. The 12½- by 10½-inch page permitted the use of good sized figures for the calendar and also permitted the inclusion of the previous and future month on each sheet. Each month has a treatment in keeping with the weather—one can see the snow flakes on the January sheet, you can almost hear the wind howl when the March sheet is seen,

corner piece of desk blotter illustration give an excellent representation of the characteristic embossing of the real article. A masterful achievement.

H. L. RUGGLES & COMPANY, of Chicago.—Your new stationery is interesting, attractive, and striking. Featured on both is a single line cut effectually representing a composing stick. About 3½ inches long, it is printed in red framing on the letterhead name, address, and telephone number which are printed in black. Placed



Discriminating buyers of typography have been telling others of our skill and of our reasonable charges. • Why not call us in on your next type problem? We know you'll not regret it... others haven't. • Each member of our staff has no less than 22 years of experience in advertising typography...the result of this is injected into every assignment, from a single line reproduction proof to a full page advertisement or a booklet.

MASTER TYPOGRAPHERS

709 Pine Street • Chestnut 4171
Night Service at Bay Barre

Circle at top and band at bottom of this mailing card of Master Typographers, St. Louis, are in red; rest of printing is black. An exaggerated type slug emphasizes nature of service

to the right of center, the word "printers," repeated several times, forms a band leading off from the bottom corners of the cut. Liberal white space above the cut, matching that at sides, permits it to stand out, increases effectiveness. On the envelope only the name is inside stick illustration, address and telephone number being directly below. In contrast with usual method it is arranged vertically near left-hand edge of envelope, increasing striking force. Only one serious error is made, that being using no caps in line repeating "printers" on letterhead and the words of address on envelope. This idiosyncrasy obtained a fair—and only a fair—vogue a decade ago, is seldom followed of late. That backs up the position of this reviewer that there is little if any merit in the idea.

WHITTINGHAM PRINTING COMPANY, of Los Angeles.—"The times are changed and we have changed with them." This theme, which you have used in your sixteen-page folder of 11- by 8½-inch size, drives home with force the fact that your organization has kept pace with the times and that, with the rapidly changing conditions of war times, your company will be prepared to serve its customers to the best advantage.



Size of this business card is 4½ by 2½ inches. Reverse initials, black printing, on brown band

The cover design, two large "V's" in red against a background of blue, which form a "W," is forceful. The blue could have been a trifle lighter to get better contrast with the black reverse band at the base. Inside pages, which carry text matter printed over a light blue background, look well, although type measures are extremely wide for the ten-point sans-serif type, even though good leading is used. Signatures on the giant center spread and the final text pages would appear less crowded if more space had been allowed between the firm name and the address lines. A good rule to follow in such instances is to allow as much space between lines as is used between the individual characters in the letter-spaced lines. You have produced a timely piece of advertising for use in the present crisis.

WILLIAM J. KELLER COMPANY, of Buffalo, New York.—One of the neatest utilizations of the wartime motif we've seen is in your promotional twelve-page booklet recently issued. Particularly striking is the booklet's cover, with a crayon-drawn Army pursuit plane swooping diagonally across the 8½-by 11-inch page, its three guns spitting red fire. Title of booklet, in red and blue type, "Working With Industry to Win the War," is timely, impressive. Clever copy tie-in with the instruments of war as applied to good printing is found on each inside page. On one is seen an anti-aircraft listening device, line-cut in blue from a crayon drawing, with its tie-in, "Dependability, Accuracy, and Speed." Following pages carry similar illustrations of heavy artillery, a monster tank, a naval destroyer, anti-aircraft artillery, a "jeep," a torpedo boat, and a machine gun with its gun crew. Copy on each page is held to a minimum space, about 30 per cent, with the remainder of the page area given over to the dramatic illustrations. The short quotation from Daniel Webster, "God grants liberty only to those who love it, and who are always ready to guard and defend it," on inside back cover finishes off the great job beautifully and artistically.

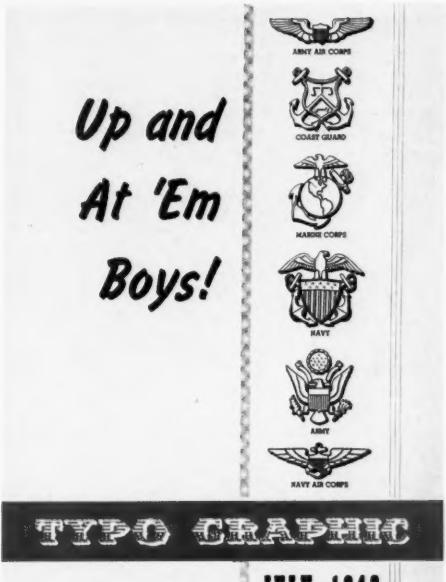
THE YORK CLUB OF PRINTING HOUSE CRAFTSMEN, of York, Pennsylvania.—We have learned to expect the unusual in your promotion, and the Thirteenth Annual Ladies' Night program is no exception. Fashioned

like a paper sample book, it could well have been used for Strathmore's promotion. A cooperative effort by members of the club, the fine hand of Howard N. King is suggested. For the cover, a 25- by 9-inch sheet of two-sided stock—slate-blue, outside; light blue, inside—was folded twice to make a folder 8½ by 9 inches. The die-cut extension from the center section folded to form a pocket



TOPICS IN 10 POINT

Front cover of house-organ of The Lund Press, Minneapolis. The wide band above is blue; narrow band is in red



TYPO GRAPHIC

JULY 1942

Insignia of the armed forces feature this cover of "Typo Graphic," house-organ of Edwin H. Stuart, of Pittsburgh



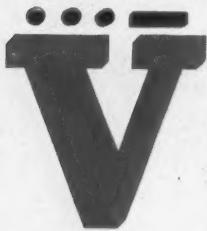
The 'phone is...
Henderson 3031

"WE JUST FOUND OUT Hedge Printing
COSTS LESS THAN WE THOUGHT"

Clever mailing card of Hedge Printing Company, Cleveland

Remember Pearl Harbor!

December 7, 1941.



Put the land of the Rising Sun in Total Eclipse and bury the axe in the Axis tyrants.

Every red-blooded American will do his utmost to avenge the gangster attack on our people and country. Let's clean this world thoroughly of such tyrants. Our men and plant stand ready to serve and are serving whenever and wherever possible for VICTORY!

CASLON PRESS, INC. • Fine Printing
Printcraft Building District 1373 Washington, D. C.

Keep
'em
Flying!



Keep
on
Buying!

ACME PRINTING COMPANY

510 South Brook Street

Telephone JACKSON 6287

Louisville, Ky.



Save MAN-HOURS with PRINTING

Contrast the time consumed by a salesman making a routine call with the time required to read a printed message. The cost of the printed message, which will reach thousands, is equivalent to the expense of just a few personal calls . . . Let us help you design a series of advertisements that will save you time and money.

Phone JACKSON 7281

The Franklin Printing Company
INCORPORATED
416 WEST MAIN STREET • LOUISVILLE, KENTUCKY

Three blotters which portray the "V for Victory" motif with excellent effect. The blotter at top of page is by The Caslon Press of Washington, D. C. Second blotter is by the Acme Printing Company, of Louisville, Kentucky, and the third blotter shown is by the Franklin Printing Company also of Louisville. All three blotters made use of the national colors in their composition

new foundry **TYPE**

SOLD IN LINES, AS SORTS OR IN MADE-UP JOBS

imported **TYPE**

AVAILABLE FOR REPRODUCTION PROOFS AND
ELECTROTYPING PURPOSES ONLY

ROCHESTER MONOTYPE COMPOSITION CO.

77 SOUTH AVENUE, ROCHESTER, N. Y.

Catalog of Rochester Monotype Composition Company, Rochester, New York. Stock tan, color russet

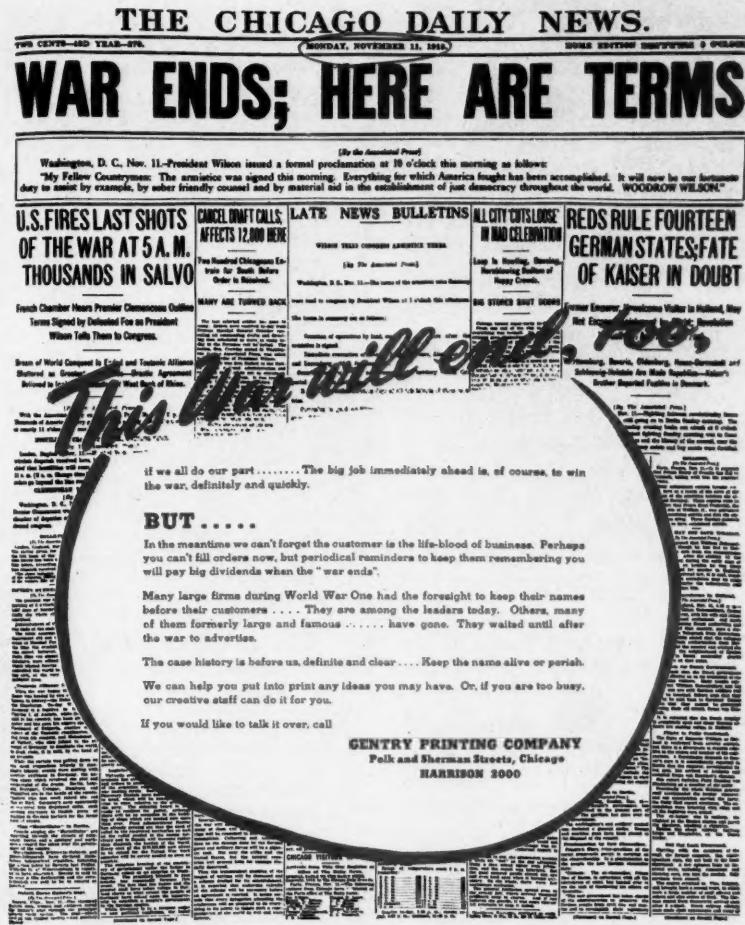
for six four-page folders, utilizing the full range of colors available in the particular stock, is a worthy idea. These folders—"The President Speaks"; "The Menu"; "P. T. Barnum Presents (floor show), *et cetera*"—were appropriately given different treatments. The four-page section on rose stock, carrying a Christmas message, stitched in at the fold to left of pocket, and the four-page section with the membership list and credit to the committees to the right, also are interesting, commendable features. Bearing a reindeer illustration in Spencerian script technique and printed in silver, with type in blue, the cover is a knockout—characterful and impressive. Finished off with red and white cord run through fold and bow-tied, the piece is a remarkable example of advanced craftsmanship.

GENTRY PRINTING COMPANY, of Chicago.—Your mailing folder featured by a full-size facsimile of the front page of the Chicago *Daily News* of November 11, 1918, screaming headline and all, with the date encircled in red, makes a smashing appearance as illustration on another page demonstrates. Your institutional message, printed in red ink in the white space left from irregular routing of the black plate, ties in with the heading, "This war will end, too," effectively, the first paragraph reading, "if we all do our part . . . The big job immediately ahead is, of course, to win the war, definitely and quickly." Appealing, also, are portions of the copy message, for instance: "In the meantime we can't forget the customer is the life-blood of business. Perhaps you can't fill orders now, but periodical reminders to keep them remembering you will pay big dividends when the 'war ends.' Many large firms during World War I had the foresight to keep their names before their customers. . . They are among the leaders today. Others, many of them formerly large and famous . . . have gone. They waited until after the war to advertise. We can help you put into print any ideas you may have. Or, if you are too busy, our creative staff can do it for you." The foregoing is quoted because space doesn't permit of a sufficiently large reproduction to be read comfortably. The illustration is of the full inner spread (entire sheet); is folded three times for mailing.

WARWICK TYPOGRAPHERS, of St. Louis.—Due to the great number of type faces and the constant addition of new material, the planning of a type specimen book for the typographic plant becomes a complex problem. With your recent "Type Reference Book" you have condensed into forty-eight pages the showing of almost 250 different type faces to make a convenient and practical type book. The cover, with the word "Type" handlettered in a broad, pen-stroke style, will be a constant reminder of your ability to produce striking typography. The gray paper stock resists soil and furnishes a pleasing background for the color combination—a cerise for the word "type" and black for the reverse ribbon which carries the words "Reference Book." On the first six pages

of the specimens, your listing of the entire typographic material of your plant in one line showings must impress the customer with the completeness of your equipment. These lines are merely the names of the type faces set in the actual type faces, with a six-point line listing the sizes available. Part II of the book, which shows one line specimens, for the most part in thirty-six-point size—but assembled in groups such as: light-face and medium; medium and bold-face; script, cursive, swash; old-time faces; and other classifications—provides the user without a knowledge of type names an opportunity to see all the type faces with similar design at one glance. Part III provides a large enough mass of the various sizes of body types for one to test their comparative legibility. Your showing of the rules and decorative material has been limited to three pages, and no doubt this will save you from the decorative urge of customers. Included as the last page of the book is a simplified copyfitting chart which requires little explanation. You have produced an ideal type book—well planned for the average customer's use—but layout men will want more complete showings of type sizes and alphabets for their work. The old problem—where to stop?

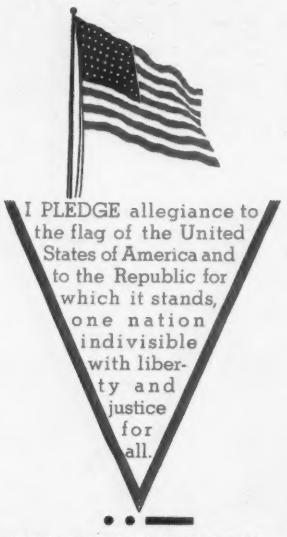
THE JOHNSTON PRINTING & ADVERTISING COMPANY, of Dallas, Texas.—The menu booklet "Complimenting the British Ambassador to the United States" is highly complimentary to you. On the 6½- by 9-inch extension cover the copy above quoted appears in black beneath illustrations of American and British flags in red and blue. Bottom edge of cover, as well as that of all inside pages which, like cover, are of white antique stock, is deckled. Type matter, except for a display line here and there, is black, neatly composed, readable. Six-point rules spaced six points apart, printed in red and blue, are the main decorative motif, used particularly at top and bottom of pages. Between them, on page 2, halftone print on coated stock is tipped between the two bands, print being width rules are long. This features portraits of the President and King George with copy in panel below reading "Two Leaders—two Nations—two Peoples—united for the preservation of Freedom and the Rights of Man throughout the world." Page 4 carries a fine portrait of Lord Halifax similarly treated, with biographical matter facing. Most interesting part is the center spread, menu on left-hand page, program on right. Near top a band of three three-point rules leads in from edge of left-hand edge of page for about an inch followed closely by word "Menu" in blue. In line near center fold the emblem of the United States appears in blue and red. Right-hand page is repeat in reverse position with seal of Britain near center fold. Along bottom of page festooned table top is illustrated in blue with bowl of red flowers in center. The names of those at this speakers' table are printed, reading upwards, from the position at which they are seated. An idea for getting more out



Background for this unusual mailing piece, measuring 19 by 24 inches, is the "Armistice" copy of the Chicago "Daily News." Center was routed out to provide space for its own institutional copy by the Gentry Printing Company of Chicago. The copy and the script headline are in red. While the use of the "Daily News" is restricted, newspapers in other cities would undoubtedly permit printers to make use of this idea elsewhere, localizing it, of course, with use of their own newspapers.

HEAVENLY FATHER, WE GIVE THEE THANKS
FOR THE MANY BENEFITS WE HAVE ENJOYED
UNDER THE CONSTITUTION OF OUR COUNTRY.
ESPECIALLY ARE WE GRATEFUL FOR THE FREEDOM OF SPEECH AND LIBERTY
OF CONSCIENCE WHICH IT GUARANTEES. WE ALSO BESEECH THEE, GREAT
GOD, TO FREE THE MINDS AND HEARTS OF MEN FROM MISUNDERSTANDING
AND GREED, SO THEY MAY REBUILD OUR WORLD IN A SPIRIT OF JUSTICE.

This striking and unusual simulation of the American Flag originally adorned a combination greeting card and fiftieth anniversary announcement of the Bied Printing and Office Equipment Company of Madison, Wisconsin. The printed lines forming the flag's stripes are in red, and the field of stars is deep blue, with the stars themselves a lighter shade of blue. Stock used is white enameled



A PROJECT OF PRINTING HIGH SCHOOL, CINCINNATI

This Pledge of Allegiance design is by a student of R. Randolph Karch, Printing High School of Cincinnati. The "V" is in blue, printing red

of programs is the small leaflet, "Questions for Lord Halifax," inserted just inside front cover. Interesting, also, is the eight-page supplement giving text of principal addresses. Fifty copies of this supplement were printed after the banquet for Lord Halifax and principal guests.

MID-STATE PRINTING COMPANY, of Jefferson City, Missouri.—Congratulations on the half-dozen school catalogs and view books. Dimensions of several are relatively large, not only making them impressive but permitting big halftone illustrations. In most cases, too, these bleed off and by making use of marginal space are even larger. While layout and typography are of prime importance in

THE JAQUA



APRIL
1942

Colors used in the cover of this Jaqua Company house-organ are warm brown for team, plowman, and name, against mottled and solid blue

such work, fine presswork is most important and in that respect your craftsmen cover themselves with glory. We particularly admire the 11½- by 14-inch William Woods College book. In consequence of dramatic grouping of halftones it is the most interesting. The border of the extension cover, a halftone extending from edges to from 2½ to 3 inches inside illustrating numerous school girls intermingled and in various activities, is very effective in gray. School name and address are effectively overprinted in black near the bottom. Within the border a four-color print 5¾ by 9 inches is so securely glued on it appears printed in a blind-stamped panel of the rough cover stock. The dramatic effect of inside pages

Get Your Man! *

Paris Printing has a NEW APPEAL this spring! Can't you SENSE it? Something VITAL, VIBRANT, VIVACIOUS! Our little type faces, palpitating with ZZZZZZING! Our Printing is LIFTING . . . LOVABLE! Let us put ROMANCE into YOUR direct mail. Let us plan breathlessly lovely brochures to run the interest of your clients up to the TRUE-LOVE stage. Our layouts CATCH ALL EYES—especially masculine. DO YOU NEED MORE CUSTOMERS? Come to us—we'll help you GET YOUR MAN!

Harrison 1534

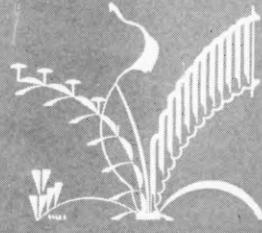
Paris Printing Company
1335 WALNUT ST.
Kansas City, Mo.

*This ad, delightfully prepared for us by a charming copy writer of Ladies' fashions, makes us wonder if we've been too conservative all these years.

Amusing copy which appeared on inside back cover of Paris Printing Company house-organ. Printing is in dark blue upon light blue stock

is achieved not only by big illustrations but by combinations of shapes and grouping at angles. The page size also permitted generous white areas, another fine feature. The offset printed cover of the 11½- by 12½-inch Lindenwood College Bulletin is also decidedly impressive. The all-over background of blue sky and white clouds is striking and beautiful. Name and address in one line across the top in black don't handicap the picture, a tower surmounted with college name in neon lights and some ground and trees being all along bottom. A large airliner, also in black, soars high in the heavens. You deserve much praise for the general excellence of the routine work, also for the new ideas of treatment.

The York Trade Composer



YORK COMPOSITION COMPANY
BIRMAN AND ROSE AVENUES, YORK, PENNSYLVANIA



YORK TRADE COMPOSITOR

Published monthly by The York Composition Co.
This is May issue, volume eleven and number nine

WHITE SPACE A POWERFUL FACTOR TIME was when advertisers felt that they were not getting their money's worth unless every available patch of white space was covered with words and pictures. Nowadays, buyers of printing realize that it is the part of wisdom to let good paper play its full part, along with typography, art work, and color. Since the not-so-distant day when David Wark Griffith suggested the great possibilities of the close-up in motion pictures, there has been a constantly growing awareness of the power of detail in art. Where the old-time calendar illustrators painted an elab-

Cover color of this house-organ of York Composition Company is a soft green, decoration in reverse. Succeeding pages reflect typographical excellence

The Proofroom

BY EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be answered in this department. Replies, however, cannot be sent by mail

Ships and Flags

What would you take this to mean: "American flag ship"? I am a newspaper proofreader, and encountered it recently on a rush galley. I let it go as three separate words, but I think some compounding was needed.—*Tennessee*.

The conductor of *Proofroom* has more than once been laughed at as a compounding bug, and hopes to live to be laughed at many times more—because every hoot helps to plant in the public mind realization that compounding *must* be done. If it is not indicated visibly in script or type, it has to be done in the reader's mind. In speech it is done constantly, through vocal inflection. You say paper box to mean a box of paper; you squeeze the words in together, "paper-box," to indicate a box to hold papers. Now:

These three words, "American flag ship," could possibly be used with either of two meanings: a ship under the American flag, or the flagship of an American naval force. Quite possibly the context gave a clue to the meaning—and probably it was the former of the two just indicated as possibilities. But sure expression could have been gained by using the proper one of these two styles: "American-flag ship," "American flagship." Compounding is no joke.

Books for Proofreaders

What is the best book for a beginning proofreader to study?—*New York*.

There are a number of good and helpful books; send for THE INLAND PRINTER'S list. If I had to name one out of the lot, it would be Houghton's "Practical Proofreading."

Responsibility

Please answer me this: How responsible is a proofreader?—*South Dakota*.

In few words, a proofreader is *responsible* in exact proportion to the *opportunity* given him. That is, if he is asked simply to check with copy, accurate checking with copy lets him out. An error in the final

printing is not his fault if it is committed in the copy. This is the "follow copy, even out the window" principle. It puts all responsibility up to the writer, the editor, and the copy reader. But if the proofreader is supposed to check on office style, any departure from that style may properly be called his fault. If the office permits him to correct errors of grammar, punctuation, division, capitalization, and so on—why, then errors in those matters lie at his door, and he cannot disclaim responsibility. In short, the proofreader's responsibility depends entirely upon the office system of conferring opportunity.



Copper RIVETS

by O. BYRON COPPER

The average man's opinions are governed more by his prejudices than by sound reasoning.

The world most readily relies upon the man of marked self-reliance.

In trying to be funny many people only make themselves ridiculous.

Great men were never great because faultless, but great despite their faults.

In every organization there is an inner circle to which only the worthy are admitted.

Most people react toward others more or less as others have rated them.

One is as often guilty of that which no one suspects as he is condemned for that of which he is not guilty.

The unthinking majority is ever dominated by the thinking minority.

That man knows something who occasionally admits he knows nothing.

No man is wholly honest to whom the payment of a debt is vexatious.

Economy in Marking

Do you use one mark or two to indicate that a word broken by a space is to be closed up, or two parts of a solid compound brought together?—*Indiana*.

Use of a single mark saves the second mark; on the other hand, use of the two marks (like parentheses lying down) does make the mark more noticeable. Use one where it does the work; two where a stronger showing is desired. For myself, I always use two.

Missing Quotes

Some things in your department stick in my mind because I like them so much, and some because I dislike them so much. One that impressed me lastingly was your comment on quotes or other type distinctions for names of ships. You quoted a newspaper story about "the sinking of the I'm Alone in the Gulf of Mexico." Correctly, you remarked to the effect that no one could be sure from that set-up just what was the name of the ship. Recently I came upon a somewhat similar situation: "Best sellers like Dracula and the Werewolf of London."—*Ohio*.

Yes, this is a little obscure. A person not knowing in advance the titles of the plays might conceivably be puzzled. It is better to set off titles of books, plays, ships, *et cetera*, with some typographical device of differentiation, such as italics or quotation marks.

We Go Collegiate

You asked for opinions on semantics. Here are some, from a college student who reads your column regularly. I am studying journalism at the University of Washington, and find your department a great help on technical points of English.

Semantics is useful to me in my everyday life. Without it, I would be puzzled or irrationally partial in the face of all the arguments and discussion now going on. With its aid, it is possible for me to see what the arguers are talking about, if anything, and if they aren't, WHY they aren't.

Stuart Chase popularized semantics in "The Tyranny of Words" for public discussion. There is nothing in the book that more eminent authorities can disagree with, but the scope is narrow.

Try reading I. S. Hayakawa's "Language in Action." It sets forth a clear, definite program that the writer can put into his ordinary work and thought. If you really want to sweat, but learn something, wade through Alfred Korzybski's "Science and Sanity," a learned tome, but worth its weight in gold, I believe. (Several readings are necessary in places to grasp the meaning.)

Semantics is not just another panacea. It resulted from investigation along scientific lines into this problem of human misunderstanding. It came about through the application of the method used with such enormous success in natural science to the field of language.

Semantics is a very youthful science. As yet, it can do no more than warn us writers to watch out for the pitfalls, and not get to talking about a word or a phrase as if it were a concrete object. The other guy thinks of something different from what you do when you say "democracy," for instance. The remedy, so far, is to deal with concrete situations instead of abstract words. It works wonders. The difficulty is in learning not to think with abstract terms.

Semantics is absolutely priceless for someone, such as you, who writes about writing.—Washington.

The problems of expression certainly are not new. Ambiguity has been swimming in inkwells for ages. Diction, sentence construction, and the niceties of exact expression have been studied by generations. The one misgiving I have is that semantics might tend to turn English into a merely mechanical, *inflected* speech. I like to understand the spectrum—and also to enjoy (perhaps childishly) the beauty of the unanalyzed rainbow.

Taste, not Rule

What could be worse'n *worsen*?—Wisconsin.

To *worsen* is (intransitive) to become worse, such as the situation *worsens* fast; (transitive), to make worse, as you will only *worsen* our position. It compares with harden, soften, tauten, broaden, heighten, lessen, stiffen, coarsen, sweeten, darken, shorten, lengthen. Compare also dishearten, enlighten, and similar forms. There is no rule about such words as *worsen*; you use them or dodge them, as you like.

Clock Specialist?

No less a writer than Stephen Vincent Benét produced this: ". . . the caretaker who came in once a week to dust and wind the clocks . . ."—New Hampshire.

The meaning is clear enough, but it would have been better to have said "to dust and to wind the clocks."

Difficult Distinction

Can you tell me any way to get the difference between "compose" and "comprise" fixed in my mind?—Nevada.

Yes—the hard way, which is generally the best way. Memorize the two meanings. Drill yourself on them. The smaller military units compose the army; the army comprises them. To compose is to constitute, to make up; to comprise is to include. As to trick ways of learning—well, this department is not so keen for them. If they really help you, use them; if doing it with mirrors will get you by, lay in a stock of mirrors. But true learning is better.

Problem in Wordsplitting

How should the word "after" be divided?—Minnesota.

According to the big Webster, after. So, too, say "How Divide the Word" (Southern Publishers, of

Kingsport, Tennessee), and Fred A. Sweet's "Where the Hyphen?" (W. J. Barse, Massapequa, New York)—because they both follow Webster. The word says "aft-er," meaning "more aft"; but I think anyone who made it "af-ter," as it really is pronounced, could defend himself nicely. However, authority is on the side of aft-er.

Oddities of Language

Reading a story in an old magazine, just to get rid of a spare half hour, I came upon this, which gave me a mild kick: "When it," the meal, "came she drank only the coffee." Isn't that a good example of a misplaced "only"?—Maryland.

It seems so to me. The wisecracker's comment would be: "Aha! So she did not drink the chops and potatoes—only the coffee." To retain the construction and correct it, the author might have said "When it came, she only drank the coffee." That, however, is rather an awkward way of saying it. Would it not have been better to use a few more words and say "She drank the coffee, and left the rest of the meal untouched"—or something like that?

Proofroom Records

Is there not a good deal of unnecessary bother about marking and filing proofs?—Kansas.

Truth to tell, I have seen proofrooms where the keeping of records was so elaborate it sometimes interfered with the work. Proofs should be marked so as to show who reads them—first reading, first and second revise, *et cetera*; and there should be a complete exhibit of the job's history. But the filing should be made as simple and automatic as possible. Incomplete records are no good.

Indispensable

Is the proofreading business on its way out?—South Carolina.

There will be changes, of course; but just as long as there is printing there will have to be proofreading.

Division—Phwit!

I encountered this division recently, on a proof: "vehem-ently." Is it good?—Missouri.

The correct division is ve-hem-ently. The *m* is the first letter of the third syllable, not the last letter of the second syllable. If the cited division were correct, the word would have to be pronounced vehe-mently—accent on the "ment."



GOOD THINGS ARE WORTH KEEPING . . .

Good things do not come easily. Good habits—good character—a good savings account—good will; these are obtained only by those who build assiduously, carefully, persistently. The most elusive of these is good will. Yet many attempt to gain it overnight as though there could be some magic formula! Others, after they have gained it, think they can hold it without continued effort. Constant, intelligent use of printed salesmanship is a necessary adjunct in building and holding good will. We will gladly help you with your advertising-printing.

Provence-Jarrard Co.

Particular Printers

PHONE 600

GREENVILLE, SOUTH CAROLINA

A mailing piece of the Provence-Jarrard Company provided copy for above panel

BIRD BLOTTER NO. 11

With this issue we introduce you to the hen, whose successful advertising has placed her tasty product on breakfast tables everywhere.

The hen's symbolism in advertising is as clear-cut and forceful as a diamond solitaire. When she has something to "sell" she tells the world about it . . . and she "sells" it!

The accompanying blotter emphasizes this fundamental principle.

Typical is this letter from Louis Marini of the Colmar Press, Wollaston, Massachusetts:

"Enclosed is a check for \$2.90 for which we would appreciate your sending us electros for the red and black of Blotter No. 8 as shown in the April issue of THE INLAND PRINTER.

"It's a knockout and well in keeping with your usual high standard." [The April Blotter was the Cardinal.]



Electro for blotter of above illustration is \$2.65; color electro is \$2.95; both electros, \$5.30

Principle in advertising with a clarity and impact that will drive it home to your customers . . . customers who perhaps have become confused in the present muddle of world affairs, and have lost sight of the all-important need for continued advertising.

The hen is No. 11 in THE INLAND PRINTER'S series of bird blotters, developed as a service to our subscribers, a series which has won acclaim from printers the country over.

THE HEN KNOWS It Pays to Advertise!

If the hen had not long ago discovered the value of advertising, perhaps the egg business wouldn't be the important industry that it is today. Reduced to its simplest terms, the hen's lesson is this: When you have a worthwhile product, tell the world about it. If you have a worthwhile product . . . tell the world about it, too . . . and let us insure the forcefulness of your message by presenting it in the sort of printing and colorwork that is *bound* to command attention.

The Graphic Press

309 WEST JACKSON BLVD., CHICAGO, GREENLEAF 3417

The enthusiastic response which greeted this series prompted us to "keep 'em flying." The patient woodpecker, in the August issue, will be the twelfth and last in the parade of birds that has brought increased business to printers throughout the country. Electros are supplied printers (one to each locality) at cost. Why not take advantage now of this opportunity to get this series of proved business getters?



THE SALESMAN'S CORNER

By FORREST RUNDELL

- Let us take a look at the new and rapidly expanding market for printing in the Labor Relations field.

Here is the problem:

Millions of Americans now have new jobs in plants manufacturing war materials. Hundreds of thousands of the jobs themselves are new. Others are new to the workers in them. Furthermore, many are being filled by men and women who have never before worked in a factory. The problem of making smooth-working manufacturing forces out of polyglot groups such as these is stupendous. Yet it must be solved.

To illustrate: suppose the problem to be nearer home. Suppose, for example, that instead of the airplane industry it was the printing industry which had to expand suddenly. Assume that your plant had able supervision but that it had to recruit inexperienced labor; that the most promising help you could get was about as follows: For a linotype operator, a stenographer who could typewrite like a streak; for a stonehand, a young fellow with a little experience as a carpenter's helper; and for a pressman, a man just off the farm whose only mechanical experience has been gained running a tractor, or some other farm machinery.

Imagine trying to produce good printing with a motley crew like that. Yet this is almost an exact picture of the situation faced by our war plants, except that they are even worse off because of the shortage of key men.

Now let us see how printing fits into the work of building an efficient manufacturing personnel.

1. First comes the problem of teaching the new worker his job. There is no time for him to go through a five-year apprenticeship; he must learn fast. Moreover, not enough key men are available to devote the necessary time to instruct him in all the fine points of his work. Therefore industry must rely on printed instruction manuals—millions of them—to do a major part of the teaching.

Furthermore, changes in materials and improvements in manufacturing methods occur with lightning rapidity. The worker who has mastered the operation of his turret lathe may suddenly find that a new type of material has thrown his methods into the discard. Instruction manuals offer the only means by which he can be kept abreast of the latest developments.

2. The worker will not be happy and efficient until he has been fitted into his new surroundings; "oriented" is the word used by industrial engineers. He needs to know a lot about the plant, especially its system of promotion and pay increases. He must learn the shop rules, his privileges, and obligations. It will help if he gets an understanding of the whole organization and the way it fits into the war picture. Many firms have printed elaborate brochures solely to enable the new man to adjust himself to life in the plant with the shortest possible delay.

3. To bring workers in various departments closer together and to help build a spirit of pride in their work, many firms foster employee house-organs. These are growing rapidly in number and size. Some are elaborate, others simple. Their one common bond is the character of their editorial content. They are strictly employee papers. Their columns are filled with homely references to Bill Smather's new baby, the bowling tournament, the fourteen pounder that Jake Spifkins almost landed, and other bits that let the workers have a chance to see their names in print.

Along with such items go departmental stories. These may tell how one group produced 15 per cent more than its quota for the month, or how another broke the safety record for man-hours worked without a lost-time accident. Such material stimulates a friendly rivalry that increases production and improves conditions.

4. "Safety" is a new word to many who have never been employed in a factory before. The new worker knows little about how to avoid accidents or how to take care in his daily tasks. Both safety posters and other printed pieces are needed to keep the worker from injury.

5. Training key men requires much printing. Foremen's manuals, industrial engineering publications, and texts on the problems of management are in great demand.

6. Inspirational posters are furnished by the United States Government. The quantity of these is enormous, particularly through the "Silence" campaign and the drive to sell War Bonds.

Just a word or two of caution:

1. Because instruction manuals usually need not be complicated they can readily be produced by most printers. But, while the printer may be able to sell the idea that a manual would help, the writing and planning is so technical in nature that it must be done entirely by the customer.

2. Brochures designed to "orient" the workman usually offer opportunities for good printing. Here, again, all planning and information must come from the customer. At the same time there is room for the printer to exercise his imagination in format and layout.

3. Safety posters—and

4. Foremen training and management material. Both require highly specialized information. Both are handled by publishing firms with a staff of writers and artists expert in such work. The market for this type of printing lies with the publishers rather than the ultimate consumer.

A lot of industrial printing is being sold. Why not try for some of it—at least your share?



Offset Technique

BY JOHN STARK

Questions about offset are welcomed

and will be answered by mail if stamped, addressed envelope comes with letter

PLATE GRAINING WITH pH CONTROL

• AN IMPORTANT PROCESS in obtaining correct damping on the offset press is the one of preparing and graining the plate correctly. This is both a mechanical and a chemical operation, and the general principle adopted is to use a fine grain for light work and a coarser grain for heavier work. The principle of preparing and graining aluminum plates is practically the same as with zinc plates, with, of course, the exception that in some shops different chemicals and salts, *et cetera*, are used for the purpose of sensitizing and desensitizing. It is, therefore, of considerable importance in obtaining good results that the grain on the plate be varied according to the class of work that is at hand.

Another factor in obtaining a good grain is the use of a plate abrasive that is uniform in size and of such hardness or consistency that it will not easily develop into sludge. If an abrasive of this type is not used, a plate with a sharp, even grain cannot be obtained. Under the microscope, the grain should show a close, uniform texture, and the sides of the peaks and the hollows be grained or have a porous appearance. On the other hand, if an abrasive is used which is not of uniform size and becomes slimy in appearance after the grainer has been in operation for a short period of time, the result will be a poorly grained plate, consisting of smooth-sided scratches of uneven dimensions, and no amount of skill or care on the part of the plate grainer will produce from this a plate which will give 100 per cent damping satisfaction on the press.

After a plate is grained, the plate-maker usually gives it a so-called sensitizing bath before coating. If this is overdone, or carried to excess, much of the original sharp-

ness of the grain can be lost. Therefore, great care should be taken that the acid content of this bath is not too strong.

The introduction of pH control placed control of acidity and alkalinity on a definite scientific basis and enabled one to express acidity and alkalinity in numerical values, which can be recorded and duplicated at any time by the same or different workers.

Intensity of heat is expressed as degrees on the thermometer scale, and density as degrees on the Baume scale. Similarly the pH scale is used to denote intensity of acidity and alkalinity. It is unnecessary for one to know the exact meaning of "degree Fahrenheit" or "degree Baume" in order to determine temperature and density with the necessary degree of accuracy.

It is equally unnecessary to know the meaning of the term pH to make accurate determinations of intensity of acidity and alkalinity, and for the sake of simplicity we will pass over the technical definition of this term. The values 0 to 14 are used to express pH values—by which is meant the intensity of acidity and alkalinity.

Acids Neutral Alkalies
0.1.2.3.4.5.6.7.8.9.10.11.12.13.14

The value pH 7, halfway between 1 and 14, is the neutral point—that is, a solution having a pH of 7 is neither acid nor alkaline. The numbers below 7 denote acidity, the intensity of acidity increasing as the numbers decrease. Thus a solution of pH 6.8 is very slightly acid, one of pH 6.0 is more intensely acid, and one of 4.6 is still more intensely acid. On the other hand the numbers between 7 and 14 are used to denote alkalinity, the intensity of alkalinity increasing as the numbers increase. Thus a solution of pH 7.2 is slightly alkaline, one of pH 8.0

is more intensely alkaline, and one of pH 12.2 is still more intensely alkaline. These numbers represent absolutely definite degrees of acidity and alkalinity and, therefore, a statement such as "acidity pH 4.2," or "make alkaline to pH 10.5," has a definite meaning which cannot be expressed by the terms "slightly acid" or "slightly alkaline."

The most modern type of colorimetric pH outfit is the slide comparator. With this outfit only three simple operations are required to make pH determinations. First, after removing the top of the base, three of the test tubes are filled to the mark 5cc with the sample to be tested, and placed in the holes back of the slots in the base. Second, to the central tube 0.5cc of indicator solution is added, by means of the pipette and nipple, and the contents are thoroughly mixed. Third, the color standard slide is then placed on the base and moved in front of the test samples until a color match is obtained. The pH is then read off directly from the values on the slide.

The outstanding application of pH is in control of the fountain water. The function of the fountain solution is to keep the plate in optimum condition during the printing operation. When the acid is too weak (too high pH) the non-printing areas of the plate lose resistance to the ink and become greasy. When the acid is too strong (too low pH), the metal of the plate may be attacked too rapidly and the albumin image may undergo excess swelling and lose its receptive properties. The fountain solution should therefore be kept at moderate acidity as shown by actual pH measurements.

For water fountain solution you would need a Model T. O. slide comparator which comes complete with one color slide at the price of \$16. If additional color slides are needed the price for each is \$8.

For testing the water fountain solution pH 4.6 is considered optimum for aluminum plates and pH 3.8 for zinc plates. If you are using zinc plates it would be necessary to use a color slide Bromphenol Blue pH 3.0 to pH 4.6. If you are using aluminum plates a color slide Bromcresol Green pH 3.8 to pH 5.4 is necessary.

If you are desirous of using pH control on your platemaking solutions it would be necessary to have a color slide Chlorophenol Red pH 4.6 to 6.0, because albumin coatings which have no ammonia added should not test higher acid content than pH 5.2 or lower acid content than pH 5.8. When ammonia is added to the solution it should not test higher alkali than pH 7.6, thus a second color slide Phenol Red pH 6.8 to 8.4 is necessary to make a complete test on the platemaking solution.

It is very important that lithographers should understand that any change in the pH represents a much larger change in intensity of acidity or alkalinity than would be expected from the pH values, since a change of 1.0 pH unit represents a change of 10 in intensity of acidity. This is clearly shown in the following table in which pH 7.0 is given a value of 1.

<i>pH Value</i>	<i>Values showing intensity of acidity and alkalinity</i>
0	10,000,000
1	1,000,000
2	100,000
3	10,000
4	1,000
5	100
6	10
7	1
8	10
9	100
10	1,000
11	10,000
12	100,000
13	1,000,000
14	10,000,000

These figures show that a material having a pH of 5.0 is 10 times as intensely acid as one having a pH of 6.0. A pH of 4.0 likewise indicates 10 times the intensity of acidity of pH 5.0. Therefore a material of pH 4.0 is 100 times as acid as one of pH 6.0. Similar relation holds for alkaline materials.

QUESTIONS AND ANSWERS ON OFFSET

Printing Buff on Blue Paper

I have to produce a light solid buff on light-blue enamel paper to match the copy, which is a buff-colored paper. My trouble has been to obtain a pure buff color, as immediately the color printed upon the blue has dried it seems to turn a cold gray instead of a warm buff. This is due to the blue-surfaced paper overcoming my printing upon it. What is the best course to follow to overcome this in future?

It will require two printings to obtain a satisfactory result. You will first have to work the form in a good opaque white, which will kill the blue undertone of the paper surface. Next, mix up your buff tint, reduced down with flake white, and with as little varnish as consistency will allow for printing flat and solid. By this means you can "kill" the blue undertone of the paper, and get a buff tint satisfactorily realistic. Comparative success might be obtained with one printing only by using the most opaque white as a reducing medium for the tint in place of the tinting varnishes, but the treatment mentioned is the correct one for best results.

Label Red not Permanent

Enclosed you will find a label in what should have been two colors, black and red; but, as you will notice, the red has departed except for a faint stain. We paid more than usual for this color. What would you advise us to do in a case like this?

The specimen our correspondent sends is a whisky label, in which the text matter has been printed in black and the trade-mark in a solid red background; the red has faded to a mere tinge of color. The trouble lies in having used a color that was not fast to light; better to have selected a less brilliant color, if it was permanent, as reds that are not fast to light are of no use on labels subject to exposure in windows where they will encounter direct sunlight. There are a few permanent and reliable reds that will stand sunlight for a reasonable time—vermilion is one of these, and it frequently forms the basic color used in conjunction with a madder red for the production of a richer tone which can be relied upon for reasonable permanence. Never reduce these colors any more than you can possibly help, as the more they are let down the less resistive they become to fugitive influences.

The most permanent reds are vermillion and madder carmine, but both are now scarce and very expensive. The prohibition of importation has virtually closed the channel of supply of vermillion (cinnabar from China) as well as many other mineral pigments. It is true that most of these can be imitated chemically, but even here the high cost of raw materials has blocked the demand. Substitutes for these, under totally different names, are now on the market and, although not absolutely of the same standard of merit, they fill in the gap very well indeed. It may be laid down as a general rule that the more brilliant the red, the more likely it is to fade or prove fugitive to light. Brilliance must be sacrificed for permanence until scientific conquest of color manufacture has enabled us to produce more permanently brilliant ink pigments here in this country.

Newspaper Equipment

I am considering investing my money in offset presses after the war and naturally am interested in prices. Could you tell me what is the most reasonable figure I could expect to put out for a small newspaper plant. I would need enough for a six-page paper. I have no equipment at present. Will you tell me what I would need and the approximate cost.

It would be advisable for you to get in touch with concerns which supply equipment for this work, as they will be able to give you complete information on the subject. One company has recently announced a new smaller web newspaper press built especially to meet the needs of newspapers in the weekly and semi-weekly fields having a circulation up to about 5,000. This press lithographs both sides of the web and produces four tabloid pages in one operation. The web is then rewound and a second and third four-page signature can be produced. When the paper is ready to appear, the three printed rolls are placed on a paper stand and fed together into the folder which collates, cuts, and folds them into a single edition. This arrangement makes it possible for the small-town publisher to produce a four-, eight-, or a twelve-page edition whenever he finds it necessary to do so, to meet his requirements.

The Month's News

Brief mention of men and events associated with the printing and allied industries is published here. Items should reach us by twentieth of preceding month

Famed British Printer Dies

Esteemed as one of the greatest printing craftsmen that Britain has ever produced, George W. Jones, head of the world-famous London printing house of The Sign of the Dolphin, is dead at eighty-two, according to word received here last month.

Mr. Jones was born at Upton-on-Severn, England, in 1860, and began his printing apprenticeship in Worcester. In 1887 he joined with Robert Hilton in the establishment of the journal known as *The British Printer*.

The same year he moved to Edinburgh and there launched a venture which for many years was to occupy much of his time and attention—the education of youthful followers of the typographic art. While in Edinburgh he lectured before large classes of pupils, and in 1889, when he moved to London, he instructed a large class in that city. It was in that year that he set up his press at The Sign of the Dolphin, Gough Square, in the Ward of Farringdon Without.

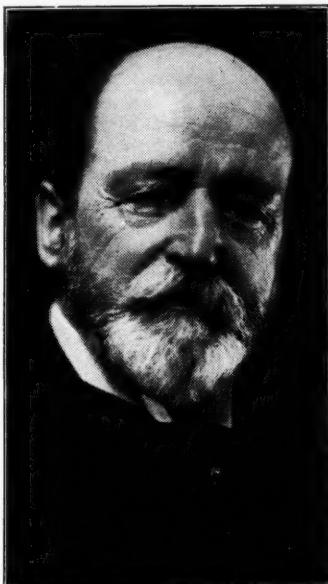
In addition to his work as a productive printer, Mr. Jones designed a number of excellent type faces for use on the linotype machine, which helped earn an international reputation for him: Granjon, Estienne, Venezia, Bernhard, Georgian, Baskerville, and the Victorian series.

An article in *THE INLAND PRINTER* several years ago, written by the late Henry Lewis Bullen, said: "All that Bulmer, Baskerville, and the Whittinghams did, he can do as perfectly; but unlike these celebrities his range of work is not limited to a specialty, but embraces all that civilization in all its departments may demand as an aid from a printer . . . Jones' printing has behind it, first, a deep devotion to printing as an art, and, secondly, an ardent desire for the cultural advancement of every person employed in our industry."

Among the many honors accorded him in his long and useful life was appointment to a committee to advise His Majesty's Stationery Office on type styles for Government printing. He was also printer to the King and Queen of Belgium.

Many people on this side of the Atlantic will recall with pleasure one or both trips made by Mr. Jones to America. In 1927 he attended a meeting in New York City of the Linotype sponsored International Typographical Council, and in 1930 he made an extensive tour of this country.

Following this tour, during which he met and spoke to many groups of employing printers, particularly Clubs of Printing House Craftsmen, Mr. Jones wrote the editor of *THE INLAND PRINTER*: "I was thrilled with the enthusiasm of these men and just prayed that they would ask me to become one of them.



THE LATE GEORGE W. JONES

They did, and I am proud of my member's badge."

Mr. Jones was one of the first printers in England to use color process plates for the illustration of books. His color printing was noted for accuracy, depth, and luminosity.

Letterhead Clinic

A twenty-eight-page book, "Why You Should Use the Letterhead Clinic," dramatizing that service, was issued recently by the Whiting-Plover Paper Company of Stevens Point, Wisconsin.

The book measures 8½ by 11 inches, and the "clinic" theme is emphasized by a portrait on the cover of a physician in a white jacket, his reflector attached to his brow.

Text of the book is devoted to a step-by-step explanation of the letterhead clinic, and how it functions. A "test" case is portrayed, showing the development of a poor letterhead into an excellent one.

J. F. Carpenter Retires

A dinner marking the retirement of J. Fred Carpenter, of the Graphic Arts Engraving Company, of Philadelphia, after fifty years in the printing and engraving business, was held in Lancaster, Pennsylvania, by a group of associates last month. The retiring engraver was well known for the work he has done on multicolor plates for the Armstrong Linoleum Company.

Will Publish Monthly

Its *Members' Service Bulletin* will be published monthly instead of sporadically, according to an announcement by the National Council on Business Mail, which recently moved its headquarters from Washington, D. C., to Chicago.

Headings of the June issue of the *Bulletin* promise much helpful reading matter for printers. Samples are, "National Council's Five Point Victory Postal Program for Business Mail Users," "Regulations and Restrictions Placed on Parcel Post Shipments," and "Five Ready Helps for the Busy Business Mail User."

The publication keeps close tabs upon new postal regulations, interprets them for its readers. It serves also as the Council's voice in crusading for reforms.

Freezing of postal rates for the duration is urged in a policy statement issued by the Council, through its newly elected president, George F. McKiernan.

Postage rates comprise an important expense item in the operation of most businesses, the Council contends, and as expenses must be frozen along with prices, postal rates should be stabilized. As a definite step in that direction, the Council advocates the immediate passage by Congress of the Romjue Bill HR-4618, whereby the first class postage rates will be established by Act of Congress.

The Council is a national organization of some 300 business mail users.

Reprints Poster Booklet

Prompted by continued demand, the McCandlish Lithograph Corporation, of Philadelphia, has completed a reprint of its booklet, "The Making of a 24-Sheet Poster."

The booklet tells a running pictorial story of the making of a 24-sheet poster from the original idea by the creative artist to posting the completed work on outdoor panels. Data for artists and production managers regarding the design of such posters is also included in this constructive booklet.

Offers Letterhead Service

A folder showing letterheads designed for fifty-seven varying types of business has recently been released by the United States Envelope Company, of Springfield, Massachusetts.

In the form of an accordion fold, the folder is geared to the requirements of the average commercial printer, and offers an opportunity to build up paper and envelope sales.

Specimen letterheads appearing in the folder are each printed in two colors, with a wide variety to choose from for the second color. All letterheads shown are given individuality by appropriate ornaments symbolic of the business involved. Dairies, for instance, have line drawings in color showing a milk bottle, a cow's head, a pastoral scene, and so on.

Ads Boost Convention

As a gesture of its regard for the printing industry, and because it feels the forthcoming Craftsmen's International Convention is of vital importance in the light of present conditions, the Printing Machinery Company of Cincinnati, maker of plate mounting and registering bases, is devoting its July publication advertising space to publicizing the convention. One of these convention advertisements is carried in this issue of THE INLAND PRINTER on page 68. E. J. Kelly Company, Kalamazoo ink manufacturer also salutes the Craftsmen in its advertisement on page 67.

New N. E. A. President

The National Editorial Association, meeting at the Chateau Frontenac, in Quebec, for its fifty-seventh annual convention, elected Edwin F. Abels, of Lawrence, Kansas, as president at the election held on Thursday, June 25. Mr. Abels, who is publisher of the Lawrence *Outlook*, succeeds Raymond B. Howard, of the *Madison Press*, London, Ohio.

As a publisher of weekly newspapers and an operator of commercial printing businesses for the past twenty-five years, Mr. Abels has spent three years of that time in Missouri and the remainder in Kansas. He has served three terms as representative in the state legislature, during which he was chairman or a member of a number of important committees. He has attended every convention of the National Editorial Association since the one in Georgia a number of years ago, and was elected to the board of directors at the convention held in Maine in 1936. During the past year he has served as a member of the executive committee and as chairman of the publications committee, being unanimously elected vice-president a year ago.

Along with other board members, Mr. Abels has the distinction of having served during a reconstruction period in the history of the National Editorial Association, a period which has seen the organization launched upon a long-range, continuous constructive program, a period during which the association has cleared off its indebtedness and is rapidly building up a reserve.



Heed Waste Price Limits

Maximum prices that can be paid by mills that re-process waste paper have been set by the O.P.A., and all sellers are strictly forbidden to accept higher prices than those stipulated. Practically, however, the prices offered printers will be enough under the regulations to cover the cost of removing the paper, preparing it for shipment to the mill, and allow a profit for the waste paper dealers.

Printers should classify their paper in conformity with the definitions of the various grades as set down in the O.P.A. regulations.

W.P.B. Orders Amended

Three amendments to existing orders, affecting use of tin in type metal and plates, natural rosins which can be used in varnishes, and Cellophane, were issued last month by the War Production Board.

The present Cellophane order, L-20, is amended to further prohibit non-essential use of transparent cellulose sheets under .003 of an inch in thickness. No Cellophane may be used hereafter in window cartons, carton wraps—except where necessary to protect contents of the package—candy and gum packages, with the exception noted above, and the packaging of animal foods.

The use of natural rosins was formerly prohibited in certain products, such as playing card finishes. The current amendment removes these restrictions, permits manufacture and use of playing card finishes.

Tin which may be used in type metal and printing plates is further restricted by an amendment to Conservation Order M-43-a. Use of secondary tin by any person in type metal and printing plates is limited to 75 per cent of the amount used by him in the corresponding quarter of 1940. Use of virgin tin is prohibited entirely.

New Ink Orders

Conservation Order M-53, directed at manufacturers of printing inks, limits acceptance of deliveries of the following materials to 70 per cent of the amount used during a corresponding quarter in 1941: chrome yellows and oranges; molybdate orange; chrome green; orange mineral; organic pigment (by classes). Of iron blues, 100 per cent may be used.

The order also provides that no soluble toner may be used in any black ink, or toner of any form in news ink. No

alkali blue or other organic toner in paste form may be used as a toner for black ink in excess of 8 per cent of the ink volume, or, if in the form of dry color, in excess of 4 per cent.

Appeals, in the case of hardships worked by the order, are permitted on Form PD-344.

No War Need for Bronze

Loosening of restrictions on the use of bronze powders by the graphic arts industries resulted from the fact that there is no apparent military demand for the remaining small stocks in the country, a War Production Board announcement states.

Bronze powder, consequently, may be used in the manufacture of paste, ink, leaf, and paint until December 15, 1942. All use of these products made with bronze powder is prohibited after December 31, however.

The order does not allow further manufacture of bronze powder, permitting the use of stocks in the hands of other than manufacturers only.

Copper Scrap Processing

Electrotypers are urged, in a recent U.T.A. release, to make application for authorization to receive and process copper scrap. Four copies of Form PD-130 (revised) should be submitted, accompanied by a letter stating whether the electrotypewriter, in addition to buying old photoengravings and electrotype shells, wishes to have scrap melted and cast into anodes, or whether he prefers to have shell copper reclaimed by an outside company. In the latter case the name and address of the outside concern should be stated.

Urges Metals Salvage

Speaking before the sixteenth conference of the mechanical division of the American Newspaper Publishers Association last month in Chicago, E. W. Palmer, assistant chief of the W.P.B. Printing and Publishing Branch, urged all elements of the printing industry to launch a thorough salvage program.

Palmer declared that the printing industry, if it works on a planned program of scrapping obsolete plates and turning over its own metals, "could live off its own fat for years."

"This program is bound to work," said Palmer. "The printing industry, up until now, has been but lightly touched by priorities. From now on it

faces serious curtailments. From an economic and practical point of view, it should do the utmost in conservation in every avenue of production."

The speaker declared that a formula has been adopted, under a new W.P.B. regulation, to determine when photo-engraving, zinc, and electrotyping plates become obsolete. Printers will be required to scrap these plates when they become obsolete under the formula. First result of this order is expected to yield 100,000 tons of metals, he said.

There is no shortage of news-print, he said, and the only possible obstacle to be hurdled is curtailed transportation facilities.

Cover Stock Scarce

Pyroxylin-coated or impregnated materials and light-weight cotton ducks are increasingly difficult of procurement, according to a recent release by the War Production Board, which urges publishers to employ substitutes for these materials wherever possible.

Tighten Agave Curb

Further restrictions in the production of agave wrapping twine, used extensively in paper mills and newspaper plants, are provided for in an amendment issued last month by the W.P.B. to its General Preference Order M-84.

Processing of agave fiber into wrapping twine had previously been restricted to 65 per cent of the 1941 rate of production. The current amendment reduced the amount to 57.5 per cent for June, 50 per cent for July, and 40 per cent for August and each month thereafter.

Much of the agave used in the United States came from Java, which source is now entirely cut off. A considerable quantity is still being imported from Africa. Agave cordage has important military and naval uses.

Some mills, the W.P.B. release stated, are experimenting in the manufacture of wrapping twine from paper, with an agave core.

Limit News Deliveries

The Office of Defense Transportation has imposed the following restrictions upon newspaper deliveries: In metropolitan districts of less than 200,000 population, daily deliveries must be held to one; papers in metropolitan districts with a population of from 200,000 to 700,000 are allowed two deliveries; metropolitan districts of from 700,000 to 2,000,000 may make three deliveries daily, while papers in metropolitan districts exceeding 2,000,000 are allowed four deliveries.

Under an alternate plan announced simultaneously, papers may make an unlimited number of deliveries but must cut their total delivery mileage by 40 per cent, as compared with the corresponding month of 1941.

Either plan prohibits special deliveries and call backs, and the reductions in delivery mileage resulting from the elimination of such services is to be considered as additional to other reduction provided by the two plans.

Fight Proposed Postage Increase

Meeting at Minneapolis June 18 and 19, the board of governors of the International Allied Printing Trades Association laid plans and pledged itself to a fight to the finish against proposed increases in postal rates that are now being considered by the House Ways and Means Committee. The proposed increases, it was stated, would cost the magazines and newspapers of the country at least \$77,000,000 a year, and would result in a reduction of the number of magazines and newspapers printed, bringing also reduction in employment. Also, as stated by John B. Haggerty,

ing factories, the first at Bunhill Row, London, England; the next at Corfu, Greece; then the one at Shanghai, China, and then the one located at Rangoon, Burma.

All of the machinery at Bunhill Row was destroyed in an air raid. The factory at Corfu fell into Italian hands. The greater part of the installation at Shanghai was moved to Rangoon before Japan's entry into the war, and while instructions were given as soon as Burma was invaded that the plant should be reshipped to India, the Japanese advance was so rapid that only a very small part of the machinery and other necessary equipment could be salvaged.

In England, a few of the remaining machines that could be salvaged were moved to a factory owned by Waterlow and Sons, Limited, and with the aid of friends in the printing industry the company was able to carry on the manufacture of bank notes on a considerable scale and with a fair margin of profit. While no dividend was recommended, according to the report of the meeting, it is hoped that the company will soon be able to declare a special interim dividend.

Issue Novel Broadside

As a part of the "Two for '42" campaign it is featuring this year, the Eastern Corporation, of Bangor, Maine, has issued a novel and attraction-compelling broadside under the title, "Six Wartime Reasons Why." This title is displayed strongly on the front, or address, side, and as one opens the broadside the illustration of a pressroom scene comes into view, a close-up, particularly, of the delivery end of a press with extension delivery. The novel feature consists of an accordion-fold tip-on sheet in the delivery of the press. As the broadside is opened, this tip-on sheet drops down, each fold showing one of the reasons why the company's Manifest and Atlantic bond papers are doing their part in the war effort through economy, saving, and uniformity, both in manufacture and in use.

Gustave Haustein Dies

Gustave Haustein, personnel director for the Lithographers National Association, of New York City, died Friday, June 5. He became affiliated with the Lithographers National Association in 1934 when it was acting as a Code Authority for the lithographic industry.

Gordon Stovel Dies

Gordon A. Stovel, Winnipeg, Canada, son of the late A. B. Stovel who was one of the three brothers who founded the printing and publishing business known as the Stovel Company, Limited, died at his home in Winnipeg recently at the age of forty-seven years. As vice-president of the Stovel company, Gordon A. Stovel was also president of the Employing Printers and Lithographers Association of Manitoba, and took an active part in the affairs of various civic organizations and a number of clubs and associations.

Australians Like Yanks

A hint of the regard in which America and American armed forces are held in Australia is reflected in a letter written to *THE INLAND PRINTER* by Grace Hall, of Melbourne, librarian for B. J. Ball, Pty. Ltd., large paper manufacturing firm.

Miss Hall generously offers the facilities of the Ball library to anyone connected with any of the graphic arts industries who finds himself with the American army fighting for "Victory" on the Australian front.

A glowing tribute is paid to General MacArthur by Miss Hall, who said, "MacArthur stands out today in the democracies as a universally trusted figure. We know that we are very fortunate to have him with us and he deserves the utmost cooperation and assistance that we can give him."

News-print to Brazil

North American newspaper executives were urged to speed the flow of newsprint to Brazilian papers by Dean Carl W. Ackerman, of the Columbia Graduate School of Journalism, at a luncheon given in New York City last month by the Linotype company honoring members of the Brazil Department of Press and Propaganda.

"Brazil and its papers are warm friends of the United States and Canada," said Dean Ackerman, "and some of the products of Brazil are of vital importance to the United Nations in the winning of the war."

In the absence of Joseph T. Mackey, Linotype president, unexpectedly called to a Government conference, Harry L. Gage, vice-president, presided at the luncheon.

Atlanta Club Honors Deviny

June 12, in Atlanta, Georgia, was dubbed "Deviny Day," by members of the Atlanta Club of Printing House Craftsmen, in honor of John J. Deviny, Deputy Public Printer, who addressed a special meeting of the club on that date. The Deputy Public Printer is a pioneer in the Craftsmen movement, having served as the first treasurer of the International Association of Printing House Craftsmen. He was appointed to his present post by the Hon. A. E. Giegengack, Public Printer.

Waste Piles Grow

The dreaded shortage of new paper, which when stripped of rumor was revealed as an actual surplus, has its counterpart in the waste-paper situation, according to a United Press dispatch from New York City.

In that city, the U.P. stated, waste-paper packers, their warehouses jammed, see relief from the growing congestion only by burning their excess stocks—and paying the city 70 cents a ton for the privilege of using its incinerators.

Salvage committees throughout the country, whose efforts have virtually buried dealers under an avalanche of old paper, were implored by the over-stocked waste merchants to "let up." Spurred by the shortage rumors which

swept the nation after war had broken out, dealers had paid as high as \$14 a ton for the waste stock which they now propose to burn.

Trade quarters, according to the U.P., blamed the situation on the fact that paperboard mills, principal users of

BOOK TRACES THE HISTORY OF INKS

• The origin of printing inks is lost in the dim mists of antiquity, its discovery attributable to no one person, but what sketchy knowledge of its development is available has been condensed into a booklet issued recently by the General Printing Ink Corporation under the title, "The Story of Printing Inks."

Apropos is the booklet's lead sentence, "It does seem strange that very little history has been written about that with which history is written."

Inks of a sort were made by the Chinese hundreds of years before Christ, according to the booklet, which quotes one authority as ascribing the invention of true ink from lampblack to Wei Tang, who lived in the fourth or fifth century.

Several of the quaint old formulas for inks are given in the booklet, one of which included the white of eggs, cinnabar, glue, sap of bark, musk, and lampblack.

Early inkmaking followed the lead of the Chinese until the revolutionary discovery of boiled linseed oil by early Dutch and German painters, the booklet states.

Many of the ancient inks were of excellent quality, that in which the Gutenberg Bible is printed being very firm and rich, and possessed of extraordinary durability.

From England stemmed the practice of permitting professional inkmakers to supply printers, rather than each printer laboriously grinding out his personal formula, according to the booklet.

A section of the twenty-four-page booklet is devoted to the development of color inks, from the animal and vegetable dyes of yesteryear to the highly scientific pigments used today.

scrap paper, have progressively reduced their offering prices from the ceiling level of \$14 a ton to around \$5 a ton, and have stopped buying altogether.

The mills, in turn, have seen a steady decline in their own business because of the popular but erroneous belief that there is a shortage of corrugated paper and cardboard cartons.

Chlorine Substitute

Du Pont chemists, according to *The Du Pont Magazine*, have developed a fungicidal and bactericidal substitute for chlorine. The product, which has been extensively tested, is "Lignasan."

While Lignasan is not new, lumbermen having used it for several years as a preventative of blue stain in air-dried lumber, its adaptation to pulp mills is quite recent.

Its use in paper manufacturing was stimulated by the acute shortage of chlorine, which papermakers had formerly relied upon to prevent the growth of fungus and bacterial-produced slime.

To control slime all the way from the beaters through the paper machine and to the driers, some operators apply the fungicide to the pulp in the beaters. If trouble develops on the machine only, it is corrected by bleeding the Lignasan solution directly into the head box which contains the pulp or slurry.

The *Du Pont Magazine* states that Lignasan has been adopted in a number of paper mills for these purposes: 1—As a slime control in the white-water system, in the beaters, or in the head box of the paper machine; 2—for the preservation of laps, rolls, and slush pulp during storage or transit; 3—as a disinfectant on felts and other equipment during shut-down periods, and 4—to prevent deterioration of invert sugars, starch sizes, and adhesives due to bacterial or fungus infections.

Because one of its principal ingredients is required for war uses, the magazine states, Lignasan is available only in small quantities.

Hits Half-Century Mark

The fiftieth anniversary of its founding was celebrated recently by Bulman Bros. Limited, of Winnipeg, Canada, lithographer and printer. Two huge plants, one in Winnipeg and the other in Vancouver, have grown from the humble print shop founded in 1892 by W. J. Bulman and his brother, Thomas Bulman. J. N. T. Bulman, son of the deceased president, W. J. Bulman, has succeeded his father as head of the progressive firm.

Labor Relations Manual

Detailing practical methods for organizing management-labor committees to promote greater production, a manual, "How to Boost Production Through Increased Employee Morale," has just been issued by the Labor Relations Institute, New York City, for business executives and plant managers.

The pamphlet tells also how to formulate and administer suggestion systems and effective grievance machinery and includes pointers on how to enlist union and employee cooperation in plans for speeding production.

Effective uses of posters, bulletin boards, loud-speaker systems, and production scoreboards are discussed, and a check-list of fifteen industrial "morale killers" which retard production and lower employee morale is included.

The manual is available from the Institute, 1775 Broadway, New York City.

Curbing Offset

A handy booklet, outlining ten ways to avoid offset, has been issued by the E. J. Kelly Company, of Kalamazoo, Michigan. The booklet is attractively bound in red cover stock, and perforated at the top for hanging in pressrooms as a convenient reference manual.

Causes of offset and methods of circumventing the trouble are listed topically, and approximately one page of the booklet is devoted to each.

The ten possible offset causes listed are stock, makeready, press fountain, rollers, freshly printed stock, delivery, static, form, dopes, and ink.

A few of the helpful suggestions selected at random from the booklet are: "It can generally be said that inks, to be non-offset, must be formulated to penetrate as quickly as possible the stock they are to print. They should also be as heavy and tacky as the stock will allow without risk of picking."

"Many highly sized papers have little affinity for ink. This results in medium body or soft inks not lifting freely from the form to the paper. In many cases a pressman then proceeds to run on more ink, which, of course, usually results in offset."

"Many times an improper makeready has been found to be the cause of offset . . . some pressmen, in an attempt to make up for lack of impression in parts of the form, run ink extra heavy to fill in 'broken' spots."

"Rollers that are set heavy, skid, slur off dots, and scrape ink off the rollers, which leaves a surplus of ink on printing surfaces."

At the back of the book are listed instructions on ordering the proper ink to minimize the possibility of offset.

Issues Color Data

Presenting a summary of color acceptance in various lines of merchandise is the Eagle Printing Ink Company's booklet, "Color Acceptance, Its Normal Demands and Wartime Limitations." Compiled by Eagle's Color Research Laboratory, the information contained in the booklet is the result of a survey among several hundred leading manufacturers.

Cards Aid War Stamp Sales

Greeting cards are playing an increasingly important role in the stimulation of United States War Stamp sales by linking patriotism to the manifold sentiments which normally prompt sending of the cards.

The movement gained its first impetus last Christmas, when millions of holiday cards stressed the patriotic motif by inclusion of one or more stamps of various denominations and urging purchase of more.

The plan has now been adapted to everyday cards for birthdays and other occasions, according to the Greeting Card Industry, of New York City, which has won praise from the United States Treasury for its patriotic effort.

The jingles and illustrations which usually adorn greeting cards all reflect

the war stamp idea in the new series of eight everyday cards. Inside of each card is an album or envelope to hold stamps, and at least one stamp must be pasted in the album or placed in the envelope by the sender.

Release of the new everyday series will be followed shortly by a new group of war stamp Christmas cards for the 1942 holiday season.

Becker Heads Association

Neal Dow Becker, president of the Intertype Corporation, has been elected president of the Commerce and Industry Association of New York, Incorporated. The largest association of busi-



NEAL DOW BECKER

ness men in New York City, the organization was founded forty-five years ago as the Merchants Association of New York. Mr. Becker has been a director and has taken an active part in the affairs of the association for a number of years.

Assumes New Line

Equipment manufactured by the Christensen Machine Company of Racine, Wisconsin, will be distributed and serviced in the future through the branch sales organization of the Dexter Folder Company, it was announced last month.

Equipment included in the new arrangement consists of the Christensen Multiple Head Gathering and Stitching Machine; the Christensen Press Feeders, both the pile and continuous; the Christensen Bronzing Machine, and the Christensen Varnishing Machine.

All of these machines will continue to be manufactured under Christensen management at its plant in Racine. Dexter's interest, the announcement pointed out, is limited to distribution and service.

Purpose of the new arrangement, according to the announcement, is to extend and improve the nationwide selling and servicing facilities of both companies when the emergency is past. Present machine orders, of course, are subject to the Government priorities and restrictions, it was stated.

Offers New Service

A complete booklet and folder service for the furniture trade, embodying copy, cuts, and dummies, has been created by The Marshall-White Press, Chicago.

Specimen copy half pages, 3 1/2 by 6 1/2 inches, are shown in a 12- by 8 1/2-inch catalog, metal-bound in stiff board. The specimen pages are indexed under the headings of "Chairs & Desks," "Bedroom Suites," "Dining Room," "Living Room," *et cetera*, and are suitably illustrated. Spaces are provided on each page for the company's name and for the price of the item.

In a pocket attached to the inside back cover are folder and booklet dummies, from twelve to twenty-four pages. All that a merchandiser need do is select the page specimens he desires, indicating the item or key number on the dummy page where he wishes it to appear, select one of the many sample covers offered, and his part of the dummy work is complete. Six selections of paper color are provided.

A number of double-page spreads are also available, and provision is made for insertion of additional specimen pages as new items are cataloged by the company.

The cover of the catalog is a vivid red, with "Ready-to-Use Pages," printed in reverse, with the company name and a brief description of the service.

Screen Obscures Type

How body type loses readability when covered by screen tints is demonstrated in a new linotype booklet, prepared as a help for retail advertisers.

Six panels of body types are shown in the booklet, each paralleled by panels showing the same types variously treated with screens. Three of the panels are reversed, white on black, two of them with surprinted screens.

Loss of readability up to 38 per cent was encountered where the type was screened, it is pointed out in the lino booklet, which states that advertising production in newspapers has been handicapped for years by advertisers' demands for screens over type matter.

War-time saving of zinc on such plates, it is brought out, is shown to be practical as well as patriotic.

Issues New Sample Kits

Sample books in the form of presentation kits, displaying their three Levcoat grades and Hyfect, have been issued recently by the Kimberly-Clark Corporation.

The books are issued in sets of four kits, each enclosed in colored cover stock folders, and each containing specimens of one grade of paper. Part of the specimens are blank to permit printers to test them, while others are printed with color plates to demonstrate their printing qualities.

The paper specimens are regular letterhead size, 8 1/2 by 11 inches, and the individual folders, each embodying two colors, present an attractive appearance. The system of presentation is highly convenient.

HOW CANADA MEETS ISSUES OF WAR

Ottawa, Canada: Those engaged in the various branches of the printing industry, in common with those in every other line of business and industry in Canada, face the heaviest increases in taxes they have yet been called upon to bear as a result of the new budget introduced by the Minister of Finance, Hon. James L. Ilsley, during the past month. Increases will occur, not only in the personal and corporation taxes, but also through increases in the taxes on so many of the items that the individual and the business institution must purchase.

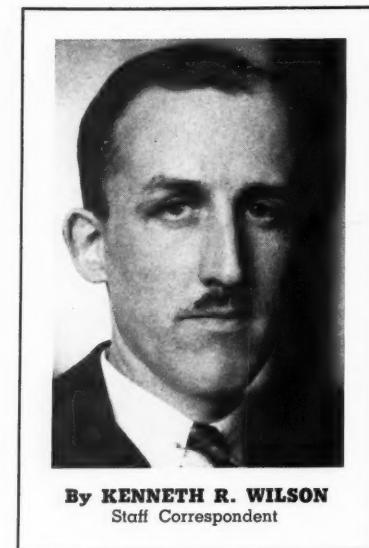
So far as the personal income tax is concerned, this, with the defense tax, will be collected from pay envelopes along with the compulsory saving levy, starting September 1. Provision is made whereby no person's income will be reduced below \$660 if single, and \$1,200 if married; but single persons having annual incomes of over \$1,800 and up to \$3,000 will pay a flat-rate tax of 8 per cent on total income; over \$3,000 the tax will be 9 per cent, with rates steeply graduated as incomes go up. Substantially higher rates with reductions in exemptions allowed face married persons.

As an idea of what the increases will mean, the tax on an income of \$1,200 a year has been increased 45.5 per cent, while the tax on an income of \$2,000 a year is increased 258 per cent.

Business institutions, under the new budget, will pay a flat rate of 12 per cent on total profits plus the 18 per cent corporation income tax; also, either 10 per cent of total profits or 100 per cent of excess profits, whichever is the greater, after deducting the 12 per cent rate.

Justifying his general plan of taxes on the grounds that the rate of expansion in business will be slowing down, and that some civilian industries will have declining production or turnover, the Minister of Finance stated that "business in general no longer needs to retain substantial amounts of its current profits for reinvestment in working capital and can afford to pay a large proportion to the Treasury."

"No corporation," said the Minister of Finance, "will be permitted



By KENNETH R. WILSON
Staff Correspondent

to retain more than 70 per cent of its pre-war standard profits, though it will be given the opportunity to earn a post-war credit through economies and efficiencies and increased production that enable it to earn higher profits before tax."

Printing Volume Declines

Printing and advertising volume in Canada, which went into a decline when automotive and other similar advertising and printing were curtailed, shows no signs of recovery.

The paper situation has considerably altered in recent weeks. While there has never been any shortage of news-print, fine papers used by commercial printers were running short last year. Now, mills are stating that there was no shortage of white paper. An advertiser in the June issue of *Canadian Printer and Publisher* made this statement:

"There is no reason to sacrifice good advertising practice to save white paper in Canada. Waste, if anything, is to be avoided, but Canada has the white paper for all normal, well planned, useful purposes. If a letter or folder or any printed piece can serve a valuable purpose, print it—and print it as it should be printed to get the utmost value from it. There is no shortage of white paper in Canada."

This advertiser goes on to say that the salvage of waste paper is

important for the making of containers for army supplies. "Save all waste paper, and use printing paper with the same good judgment that you should apply to the use of all materials during this war."

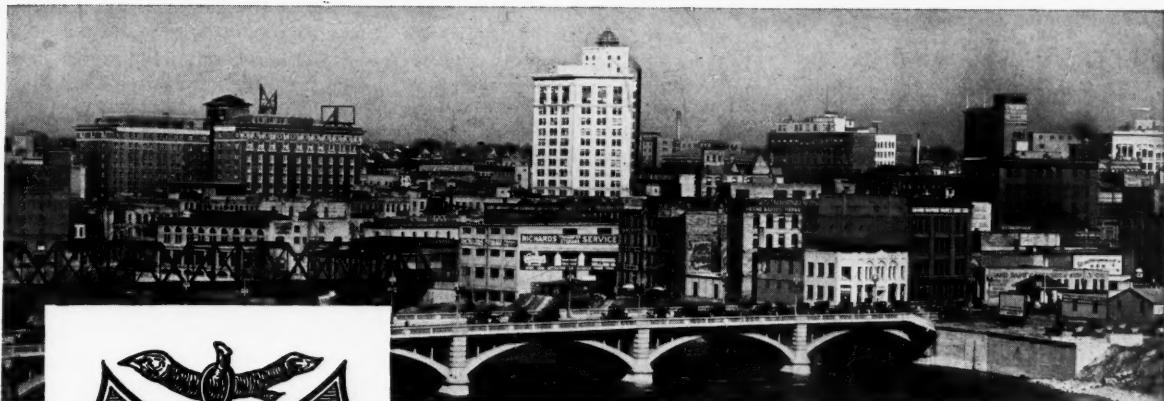
Further paper control is now being exerted under order A-179, issued by A. P. Jewett, Administrator of Book and Writing Paper. Only 90 days supply may now be ordered.

Another order in council, 4201, May 19, 1942, affects every printer and publisher of newspapers, pamphlets, circulars, handbills, dodgers, or other like documents containing any news or comment of a political, social, or religious nature. The order requires that the printed document should have printed on it the name and the address of the person or firm which has done the printing.

The lithographic industry has been advised by the printing administrator that the Metal Controller can give no assurance that the metal quota established by him for each lithographer can be maintained. Lithographers are warned to carefully examine stored zinc plates and return to production all those which will not be required for repeat orders.

The all-time peak for printing production value was established in 1929 at \$140,000,000. In 1933, the low point in the depression, it was under \$100,000,000. Before the war it crept back to about \$117,000,000, and during the year following the outbreak of war it went up to \$120,000,000 or more. It is not much different at present, probably, but the setback is gradually coming as a result of auto, radio, refrigerator, and similar advertising shrinking or disappearing. An increasing volume of Government printing has helped the printing volume. Hundreds of new plants, or expansions, have created new printing orders. Despite all this, however, the printing volume during 1942 is likely to further decrease with national advertising.

EDITOR'S NOTE—The purpose of these articles is to keep our readers informed on phases of the Canadian situation in which they are interested. If readers of *THE INLAND PRINTER* will let us know of any special phases they wish covered it will help us make the series as constructive and helpful as possible.



Craftsmen's Convention to Pave Way for New Operating Standards

Plans Already Formed for Streamlined Grand Rapids Get-together

By HARRY BURGESS HILLMAN

SPEAK OF GRAND RAPIDS and immediately the thought of furniture enters the mind, for rightly the city of Grand Rapids, Michigan, is the furniture center, not only of these United States, but of the world. Printing House Craftsmen who travel to Grand Rapids, as they will in large numbers early in August for the annual convention, will find, however, that they are in far more than merely a furniture center. They will find a city of diversified industries—an active up and at 'em business, industrial, and financial center, a truly metropolitan city, the second largest in the state of Michigan—humming with activity and turning out products of various kinds that are going to the ends of the earth. Too, they will find a city that stands in the front ranks among the leaders from the standpoint of civic development—and they will also find themselves in the heart of America's vacation land.

There was, for a time, but only for a time, a grave question among some of the leaders of the Craftsmen's movement as to whether a convention would be justified under present conditions. It was only for a short time, though, for after giving

the matter careful study the decision reached was that a convention not only would be fully justified but, under the situation the printing industry faces, it would be more than ever essential. In fact, the feeling is very strong that Printing House

Craftsmen, upon whom falls the heavy burden of adapting and readjusting the operation of our printing plants to meet the exigencies faced and to be faced further as time passes, could not afford to miss the opportunity for gathering at

Top: Airplane view of Grand Rapids. Below: International Educational Chairman Douglas C. McMurtie discussing clinics with Herman Verseput (left), educational chairman; L. V. Muinix, Jr., (right), general chairman; and Jack Bierwalters (standing), publicity chairman



this time for free and frank discussion of the entire situation.

Therefore, plans are well underway, practically completed, in fact, for what will prove one of the most important as well as interesting se-

isfactory and permanent good. So entertainment features, while possibly curtailed a little to be consistent with war conditions, will, nevertheless, be ample in quantity and quality to provide an enjoyable time

ident, Frank McCaffrey, and following the appointment of the regular convention committees there will be the presentation of the moving picture in colors, "Printing Sells America," and from ten to ten-thirty o'clock there will be a dramatic broadcast over the Mutual Network entitled "The Printer Serves Uncle Sam."

Club Management Dinner

The "Club Management" dinner will be held Monday evening, August 10. This will give opportunity for leaders in the various Craftsmen's clubs to get together for a heart-to-heart discussion of various phases of their local organization work and plans for increasing the effectiveness of their local efforts.

Monday Morning Session

At ten o'clock on Monday morning the general convention session will be called to order for several important addresses, the first by Hon. Augustus E. Giegengack, U. S. Public Printer, who is now running the big job of getting out the printed matter required for carrying on the various and sundry phases of the war effort. Thomas R. Jones, president, American Type Founders will speak on "New Horizons for Printing." E. W. Palmer, Assistant Chief, Printing and Publishing Branch of the War Production Board, will speak informally on matters of vital importance to Craftsmen at this time. Mr. Palmer also will be present on Monday afternoon to take part in the discussion of "New Materials and Methods Under Wartime Economy."



The Panlind Hotel, Grand Rapids, where craftsmen will find the utmost convenience and every attention given to their comfort when they gather for the twenty-third annual convention of the International Assn. of Printing House Craftsmen

ries of convention sessions the Craftsmen have held. It will be a *streamlined* convention—trimmed, molded, and shaped to conform to the needs of a vital industry working under the pressure of total, all-out wartime requirements.

"Business First" Theme

Grand Rapids craftsmen are on their toes. If one could sit down with some of them for a time, as was this scribbler's privilege just recently, he would be strongly impressed with the amount of study and careful, sincere consideration they have given and are giving to every phase of the convention arrangements.

The dominating motive of those in charge of arrangements, as this writer sensed it very strongly during his visit in Grand Rapids, is "Business first," and that is the basis on which they are proceeding. Yet, at the same time, these fellows who are running the show have a full realization of the fact that continued serious concentration without some break for relaxation is not conducive to securing the most sat-

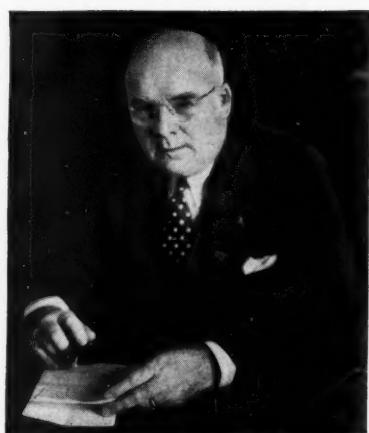
for even the most enthusiastic devotee of the various and varied phases and features the entertainment world has to offer.

Bless you, yes, sirs—the ladies too are well provided for, so they are to be brought along. But more of this in detail later. Let's get down to business and look over the convention program as it has been planned and worked out up to the time of this writing.

Welcome by Mayor

The convention proper will be called to order Sunday evening, August 9, at eight o'clock, by the general convention chairman, L. V. Mulnix, Jr., of Grand Rapids. Following the invocation a welcome to the city will be extended by His Honor, the Mayor, George W. Welsh, a printer and the head of one of the large plants in the city.

The response to the address of welcome will be by Eric O'Connor, first vice-president of the International Association of Printing House Craftsmen. Then will follow the introduction of the International pres-



The Public Printer, Hon. A. E. Giegengack, former I.A.P.H.C. president, who will deliver the opening address at the convention

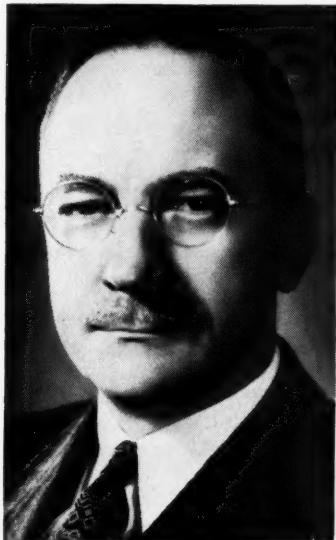
That practically covers the formal addresses. The rest of the sessions will be in the form of clinics, where all members and others present can participate in open discussions.

The Educational Clinics

The plan of holding educational clinics, which proved a highly valuable feature of last year's convention, will be continued this year. In these clinics, each being under the direction of two leading authorities on the particular subject being treated, there will be ample opportunity for free and frank discussion, rather than formal addresses or papers, and questions are now being received from all parts of the continent, which, in addition to questions from the floor, will provide the subject material for discussion at these educational clinics.

Materials and Methods

The first of these clinics will open at half-past one on Monday afternoon, August 10, the subject under discussion being "New Materials and Methods Under War Economy." The co-chairmen will be Arthur W.



Thomas R. Jones, president of American Type Founders, to address craftsmen on the subject, "New Horizons for Printers."

Brooks, production manager, American Colotype Company, Chicago; and J. O. Hamilton, manager, General Printing Ink Corporation, Toronto, Canada. E. W. Palmer, representing the Government, will be present during this discussion.

The subject for discussion at the second clinic, starting at nine o'clock



Mrs. Lester Mathews, ladies' entertainment chairman, and Leonard Versepur, general entertainment chairman, discussing plans for providing an enjoyable time for craftsmen delegates and their ladies while at the annual convention in Grand Rapids, Michigan

on Tuesday morning, August 11, will be "Typography and Design." The co-chairmen will be Howard N. King, typographic counsellor, The Intertype Corporation, Brooklyn, New York, and typographic director of The Maple Press, York, Pennsylvania; and Glenn Pagett, typographic director of the Typographic Service Company, of Indianapolis, Indiana, and president of the Indianapolis Club of Printing House Craftsmen.

Offset Printing

Under the co-chairmanship of Harvey Glover, president of the Sweeney Lithographing Company, Belleville, New Jersey; and Harry Porter, vice-president of Harris-Seybold-Potter Company, Cleveland, Ohio, the third clinic, opening at half-past one on Tuesday afternoon, will be devoted to the discussion of "Offset Platemaking and Printing."

The fourth in the series of clinics, which will start at half-past ten on Wednesday morning, August 12, immediately following the business session of the convention, will cover the subject of "Letterpress Presswork." The co-chairmen will be Russell Hogan, superintendent of the pressroom of The Wickersham Press, New York City; and Craig Spicher, of the Miehle Printing

Press and Manufacturing Company, of Chicago, Illinois.

Production Management

The fifth and final clinic will open Wednesday afternoon at half-past one, and will take up the discussion of "Production Management and Engineering." It will be directed by co-chairmen Peter Dennerlein, manufacturing director of the Crowell-Collier Publishing Company, Springfield, Ohio; and Glen D. Boylan, assistant director of production, Meredith Publishing Company, Des Moines, Iowa.

In addition to the clinics there will be another important educational feature, and that will consist of a collection of the finest commercial printing, assembled from all parts of the country and selected by the American Institute of Graphic Arts. This exhibit will be on display throughout the convention, so it can be studied thoroughly and carefully analyzed with a view to determining just what features make the pieces stand out as warranting their selection for the exhibit.

Business Session

The business session of the convention will open at half-past nine on Wednesday morning, August 12. This will be confined wholly to the

transaction of absolutely essential business, including receiving reports and the election of officers, to make way for the "Letterpress Presswork" clinic, which will follow immediately at half-past ten.

Annual Banquet

The annual banquet and ball, a convention feature always looked forward to, and one that can not and would not be deleted from the program, will take place on Tuesday evening, August 11. The final plans for this affair are yet to be announced, and the Grand Rapids Craftsmen apparently are following the policy of "mum's the word" so

clude the entire roster of membership of the club, for they all have been working on one or the other of various phases of the convention plans. With President Van Ostenburg and his fellow officers, including Howard Howell, first vice-president; Carl Ladewig, second vice-president; Pearl E. Oldt, secretary; and Joe Vander Ploeg, treasurer; L. V. Mulnix, Jr., of the Carpenter Paper Company, has been working as the general convention chairman.

Committee Chairmen

The educational clinics have been arranged under the direction of the



Harry A. Porter, co-chairman of clinic on "Offset Platemaking and Printing"

far as details are concerned; but this writer seemed to sense the feeling that the fellows in Grand Rapids are intent on making this "some banquet," and that they are going to spring something that will establish a standard that future convention committees will find it hard to beat. At any rate, "look for something good" seems to be the message to Craftsmen from all over.

Local Officers at Work

Giving credit where credit is due, the plans for the convention have been and are in excellent hands. Pres. Fred H. Van Ostenburg, of the Grand Rapids club, started things going early by calling his fellow executive officers together and appointing chairmen for the various convention committees. A list of the convention committees would in-



Peter Dennerlein, co-chairman of "Production Management and Engineering"

clude the entire roster of membership of the club, for they all have been working on one or the other of various phases of the convention plans. With President Van Ostenburg and his fellow officers, including Howard Howell, first vice-president; Carl Ladewig, second vice-president; Pearl E. Oldt, secretary; and Joe Vander Ploeg, treasurer; L. V. Mulnix, Jr., of the Carpenter Paper Company, has been working as the general convention chairman.

one in the records of Craftsmen's conventions.

The Grand Rapids fellows have more up their sleeves in the way of entertainment, for the ladies as well as the huskier male element in attendance at the convention. Just notice the smiles on the faces of the two entertainment chairmen, shown in halftone here, as they sit talking over the plans.

"Hellzapoppin' Nite"

Of course, the annual banquet will be the *piece de resistance*—but on Monday night there will be what the Craftsmen in Grand Rapids call "Hellzapoppin' Nite," following the



Russell Hogan, co-chairman of the "Letterpress Pressroom" clinic, Wednesday

"Club Management Dinner." Your guess is as good as ours when it comes to telling what that party is going to be like—but those fellows over across the lake from us have at least hinted they are going to pull something to be talked about.

Attraction for the Ladies

There is one attraction alone that should prove a strong drawing card for the ladies. Show us a woman who doesn't just love to see and inspect good furniture! Well, in Grand Rapids the ladies will have ample opportunity to indulge themselves to their hearts' content. In the first place, they will be able to see furniture in the making, from the raw wood and the original designs to the finished pieces, and they will be taken into showrooms where they will see furniture of all types.

Adding to the interest of this one phase of entertainment for the ladies, climaxing it, in fact, will be a visit to the Furniture Museum, a public institution, unique in character, and the only one of its kind in the world. Here will be seen original masterpieces, the finest creations of the world's leading designers and craftsmen, in completely decorated rooms designed by the country's foremost interior decorators, a history of furniture making in Grand Rapids through displays of the various periods, also the processes of furniture manufacturing. Housed in the stately old mansion

Rapids actually the gateway to vacation land, the center of resorts and vacation places which offer outdoor sports of various kinds during all seasons of the year.

Fish Hatchery

Also of definite interest to the follower of Izaak Walton is the Dwight Lydell Fish Hatchery, located at Comstock Park, just north of the city. Maintained by the state of Michigan, and open to visitors at all times, this is one of the largest fish hatcheries in the world. Here perch, pike, bluegills, bass, and trout are hatched by the millions each year,

fers every source of convenience, with unbeatable facilities for convention sessions, group meetings, exhibits, and so on. As to facilities for the accommodation and comfort of its guests, the Pantlind stands ace-high.

So Craftsmen can rest assured that they, and their ladies, will have an excellent opportunity to combine a good vacation with a serious and constructive business convention.

We have mentioned briefly some outstanding features of the city of Grand Rapids, features that recommend it as a convention and vacation center. The city has, of course,



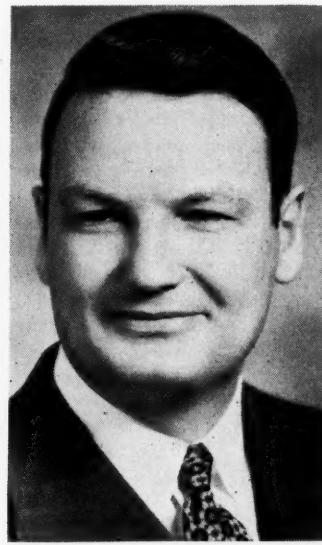
Glenn Pagett, co-chairman of the clinic to discuss "Typography and Design"

once the home of the famous novelist, Stewart Edward White, this Furniture Museum is declared by authorities to be the second most interesting museum in the country.

That's only a start on the entertainment for the ladies. The committee in charge, under the leadership of Mrs. Lester Mathews, has a number of other plans in progress.

Plenty of Sports

Those Craftsmen who enjoy good game fishing will find plenty of it right around Grand Rapids. The city boasts of having no less than 250 lakes and streams within a radius of ten miles, or less than an hour's drive from the heart of the city, all stocked with gamy fish which offer a good test of the angler's skill and luck. That's one factor, and one alone, in making Grand



Glen D. Boylan, co-chairman of "Production Management and Engineering" clinic

all the streams and lakes in western Michigan being regularly stocked from this hatchery.

Good Golfing

As for golf, well, in just about ten minutes from the heart of the city you can drive to any one or more of eleven good, sporty courses, including private country clubs as well as municipal and other public courses. Remember, too, that Grand Rapids takes a heap of pride in being the home of the factory that produces Hagen golf equipment.

The convention headquarters hotel is a mighty important factor in making a convention a success from every standpoint. This, evidently, has been fully recognized by the Grand Rapids Craftsmen, for in their choice of the Pantlind Hotel they have selected a place that of-

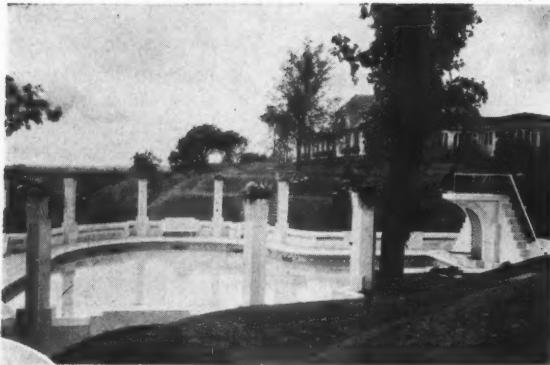


Howard N. King, co-chairman of clinic discussing "Typography and Design"

gained its world-wide fame through being the center of the furniture manufacturing industry, and the furniture expositions held quarterly attract thousands of visitors regularly. It was due to the large numbers of visitors drawn to these exhibitions, as well as the numerous state and national conventions and expositions held there, that a bond issue of \$1,500,000 was floated for the erection of the Civic Auditorium.

Other Attractions

Seemingly it is but natural that Grand Rapids should be the prominent furniture center it has become, for the city's early prosperity was based wholly on lumbering, the first saw mill being built there as far back as 1833. As the softer woods in the timber districts around the city became depleted, the lumbermen



The swimming pool at the Blythefield Country Club, one of the many attractions Craftsmen will enjoy while at Grand Rapids



Furniture Museum at Grand Rapids, a special attraction for the ladies who are attending the Craftsmen's convention in August

turned their attention to developing the possibilities of uses for the harder woods—maple, oak, birch, walnut, and others—which were plentiful, and well suited for furniture making. Hence the city's furniture industry dates back to the year 1847, a time when furniture was carved by hand. As the industry advanced and kept pace with progress and mechanical developments, the city, too, grew and made progress.

It must not be thought, though, that furniture is the only product for which the city of Grand Rapids is noted. On the contrary, the city has a diversification of products, and boasts, rightly so, of having the largest factories in several other lines. For instance, it has the largest carpet-sweeper factory in the world, also the largest sticky fly-paper factory in the world; and the largest manufacturers of school and theater seating are located there. Some of these naturally would be counted as direct outgrowths of the furniture manufacturing, but there also are factories turning out a variety of paper products, metal products, chemicals, textiles, and so on.

Grand Rapids Progressive

So from a primitive, early period lumbering district, with its history dating well back into the days when French traders bartered with the Indians, Grand Rapids has grown to be not only the "Gateway to the Playground of the Nation," attracting thousands upon thousands of tourists each year, but also the wholesale center of western Michigan, and a center of industry, commerce, and finance.

Grand Rapids also is one of the foremost progressive cities in the country from the standpoint of com-

munity and civic development, and for making life worth living for old and young alike—no wonder, its mayor is a printer and the head of a large printing establishment.

The Grand Rapids Public Museum has been acclaimed by authorities as being the last word in museum construction and appointments, and houses a collection of most unusual exhibits. The Art Institute, too, has won national recognition for the masterpieces it displays, and the Public Library has an enviable reputation for the collections it houses.

Printing in Grand Rapids

We can not—must not—overlook the printing industry, another feature of which Grand Rapids is justly proud, for some of the finest printing and lithographing produced today originates and is done right there in Grand Rapids. Witness, if you please, the numerous examples of fine furniture and other catalogs as well as other forms of printing continually being turned out from the presses in Grand Rapids.

Grand Rapids printers, as all who know them are well aware, are a progressive group. Through their Graphic Arts Association, directed by Frank Whitwam, widely known among printers' organization secretaries-managers, they have kept in the front ranks in coöperative effort, carrying on a highly effective work for the industry.

In educational work, the selection and training of apprentices, the

COME TO GRAND RAPIDS

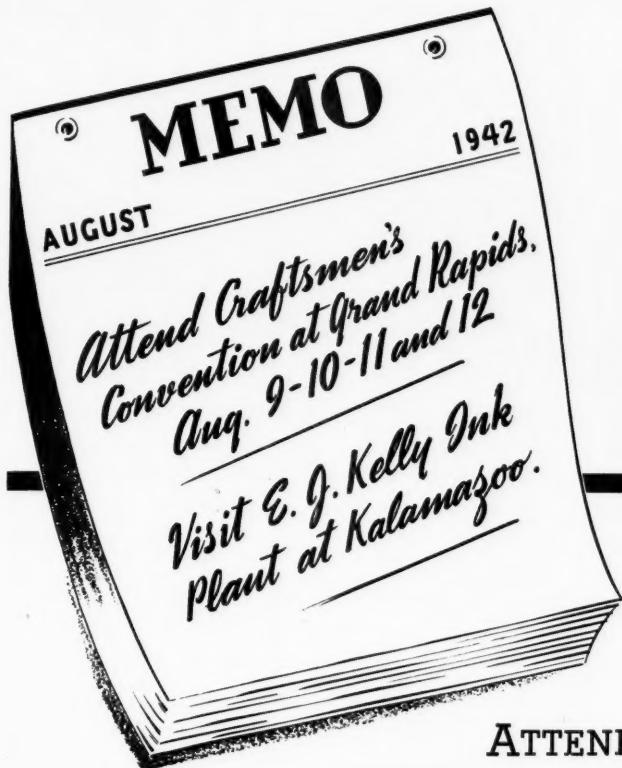


printers of Grand Rapids also are carrying on a constructive work. In the majority of instances, apprentices are selected from among the young fellows who have completed or are completing work in the George A. Davis Vocational and Technical High School, and who have received certificates showing their ratings in some of the allied high-school subjects, or allied subjects given in the industrial periods. These include English, mathematics, history, science, economics, physics, layout art; study of words, including spelling, word construction, word root, and so on; and printers' mathematics. In the printing classes the students are given work in the various phases of printing, including elementary composition, advanced composition, job and advertising typography, printed advertising, imposition and lockup, and other related subjects.

Urge Craftsmen to Attend

Yes, the Craftsmen of Grand Rapids have a lot to offer in the way of attractions for their fellow Craftsmen from all over the United States and Canada who attend the coming convention of the International Association of Printing House Craftsmen from August 9 to 12; and they have placed strong emphasis on featuring the importance of an out-and-out business convention at this particular time, when Craftsmen who carry the responsibility for operating our printing plants under wartime conditions should take advantage of every opportunity for meeting and discussing the most efficient methods of operation in keeping with the times.

So it's definitely "On to Grand Rapids in early August this year" for a business convention.



2 IMPORTANT ENGAGEMENTS FOR AUGUST

ATTEND the Craftsmen's Convention by all means. It is doubly important this year—and you should make every effort to attend.



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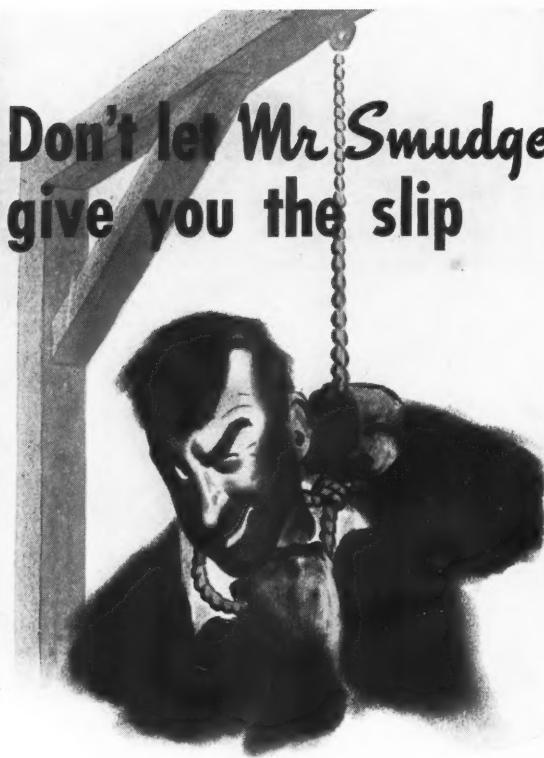
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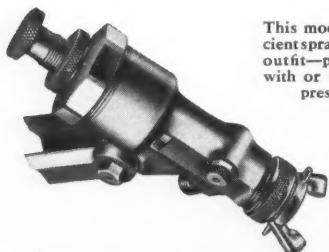


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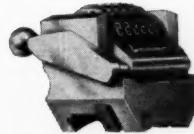
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Stock Size Sheets in Colors: 17 x 22, 22 x 34, 28 x 34, 24 x 38.

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Edition Book Binders

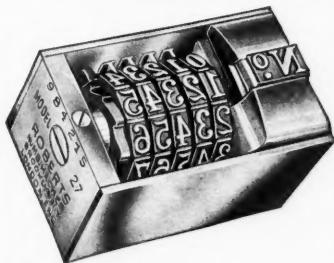
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CHICAGO, ILLINOIS Telephone Monroe 6062

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HAMILTON
PAPERS**

W. C. HAMILTON & SONS
MIQUON • PENNSYLVANIA

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ROBERTS
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Machines
— Because

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Model 27 — 5-Wheel \$12.
Less **40% — \$7.20 each net**

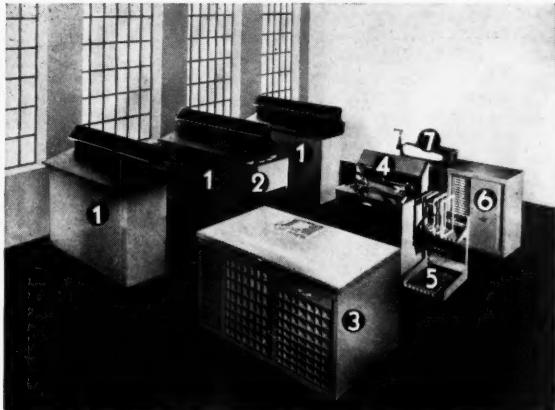
Model 28 — 6-Wheel \$14.
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Extra Benefits: 1. Roman or Gothic style figures.
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694-710 Jamaica Ave., Brooklyn, New York

10% PROFITS

Ten percent profit on a job means that only six minutes of each hour are profitable minutes. The rest are cost. No wonder many composing rooms lose money when they offer opportunities to waste many times six minutes every hour.



A Well-Balanced Composing Room

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1. Composing Room Cabinets.
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6. Cut Storage Cabinets.
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Ask your Hamilton dealer today to help you put your composing room in condition for maximum production and profit.

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ELECTRIC-WELDED • SQUARE AND TRUE • ABSOLUTELY GUARANTEED
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FOR METAL DECORATING • Get Varnishes, Dryers, too, from
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CLASSIFIED BUYERS' GUIDE

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This index is checked for accuracy but no responsibility is assumed for errors or omissions.

RATES FOR CLASSIFIED ADVERTISEMENTS

• **By the Month:** Under Situations Wanted, only 50 cents a line—minimum, \$1.50; other classifications, only 65 cents a line—minimum, \$1.95. (Replies to keyed ads forwarded daily when received—no extra charge.) Terms: Cash with order.

• **By the Year:** the rate is still lower, and you automatically get **THE INLAND PRINTER** monthly (regularly \$4 by subscription): First three lines, \$22.50 a year when paid in advance; each additional line, \$6.00 a year. **No display or cuts.**

Figure 38 characters in a line, including spaces, punctuation, address or box number. To avoid delay in insertion, and in view of small amount usually involved, please enclose remittance with order.

• **Display:** 1 tl. 3 tl. 6 tl. 12 tl.
 $\frac{1}{2}$ inch....\$ 9.00 \$ 8.25 \$ 7.50 \$ 6.75
 1 inch....15.00 13.50 12.00 11.00
 2 inches.. 27.00 25.00 23.00 21.00

Closing Date: 26th of preceding month.

BOOKS: PRINTERS' TECHNICAL

• **Craftsmen Librarians:** Attention! Order all books on graphic arts subjects from one source and save time and trouble. Discount allowed on purchases amounting to more than \$10. Send for free book list. The Inland Printer Book Department, 309 W. Jackson Blvd., Chicago, Ill.

ENCYCLOPEDIA OF IDEAS

• **A Veritable University Education** in layout and mailing-piece design; hundreds of ready-to-sell dummy illustrations. Size 11½ x 14 inches: 280 pages. \$20.00. Send order to The Inland Printer Book Dept.—enclose check and we'll prepay postage.

MEGILL'S Spring Tongue GAUGE PINS



QUICK ON... The universally popular Gauge Pin. \$1.80 dozen, with extra Tongues. Reg. U.S. Pat. Office

TIPS ON PRESSWORK

Orders come from all parts of the globe for "Tips on Presswork—Cylinder and Platen presses." It is the trouble shooter for the pressman and assistant pressman. It gives you 25 years experience at your finger tips on vital subjects of presswork. Size, 111 pages—enclose \$1.50 to get it postpaid from THE INLAND PRINTER Book Dept.

BRONZING MACHINES

MILWAUKEE BRONZERS — for all presses. Some rebuilt units. C. B. Henkel Mfg. Co., Milwaukee, Wis.

BUSINESS OPPORTUNITIES

ATTENTION EXECUTIVES:

• **Due to the death of our President,** Harry N. Mellor, we wish to dispose of long established lucrative printing and die-cutting plant in Pittsburgh, Pa. Answer: John F. Gloeckner,
 603 Law & Finance Building,
 Pittsburgh, Pennsylvania

CALENDARS AND CALENDAR PADS

Largest assortment of Pads. Best selling line of Art Blotters. Write for catalog in which you are interested. Orders filled immediately.

JOSEPH HOOVER & SONS CO.
 MARKET AND 49TH STS. PHILADELPHIA, PA.

WHOLESALE CALENDARS to printers. Do your own imprinting. Advertising Novelties, Fans, Book Matches. Write for particulars. Fleming Calendar Co., 6540 Cottage Grove Ave., Chicago, Ill.

CALENDAR PADS—67 Styles and Sizes. Write for catalog. Calendar backs for advertising, sheet pictures. Wiebush Calendar Imptg. Co., 109 Worth St., New York, N. Y.

MEGILL'S GAUGE PINS

FOR JOB PRESSES

Insist on Megill's Gauges, Gauge Pins, Gripper Fingers, etc. The original—and the best. Circular on request. Sold by dealers.

THE EDWARD L. MEGILL COMPANY

The Pioneer in 1870

763 Atlantic Avenue
 Brooklyn, New York

CHASES: STEEL

STEEL CHASES
 with oversize inside measure for
 press capacity
 STYLES AND SIZES ON REQUEST
SANDBLOM STEEL CHASE CO.
 429 S. Clinton St. Chicago, Ill.

COMMENCEMENT INVITATIONS

COMMENCEMENT INVITATIONS and engraved stationery. Samples with discount to printers. Siegrist Engraving Co., 924 Oak St., Kansas City, Mo.

COMPOUNDS FOR RAISED PRINTING

Keep 'Em Flying! and Your Customers Buying

Raised Printing at Its Best!
Hard, Flexible and Permanent!

Embossograph Compounds will prove a revelation to you. Just Try! You'll Buy! 1/4 lb. sample any one kind, 25c. Gold Compounds now released by W.P.B. 25 years' experience at your service.

The Embossograph Process Co., Inc.
251 William St. New York, N. Y.

MEGILL'S Double Grip GAUGES



VISE GRIP... adjustable... used for any stock. \$1.75 set of 3, with extra Tongues.



Reg. U. S. Pat. Off. 314445

RUBBER PRINTING PLATE MATERIALS AND CUTTING TOOLS

Sold By—Your Leading Printers' Supply Dealers
Used By—Your Leading Rubber Engravers
Mfd. Exclusively by—Ti-Pi Co., 1000 Broadway, Kansas City, Mo.

CUTTERS: PAPER

PEERLESS GEM 25" & 30" Lever Cutters and parts now made by Missouri-Central Type Foundry, Wichita, Kansas.

EMBOSSING BOARD

Stewart's Embossing Board *Makes Embossing Easy*

Simply wet it, attach to tympan and let press run until dry; no heating or melting. Sheets 5 3/4 x 9 1/2 in. Send \$1.25 for a dozen, postpaid, complete with instructions.

THE INLAND PRINTER
309 W. Jackson Blvd., Chicago, Ill.

FOR SALE

• **Premier cylinder printing press** with extension delivery and Dexter suction pile feeder—in good condition.
• **Fuchs & Lange offset proof press** fitted complete with motor size 26" by 30"—in good condition.
Waterbury Clock Co., Waterbury, Conn.

• **Bookbinders' Machinery**—New model National book sewing machines; also rebuilt machines. Write for particulars. Joseph E. Smyth Co., 720 So. Dearborn St., Chicago, Illinois.

• **For Sale—44-inch Twentieth Century Cutter**; rebuilt; fully guaranteed. Address Box E 405, The Inland Printer.

• **Newspapers for Sale**—Iowa, Nebraska, Minn. Two job outfits. Free lists. Russell Smith, Atty., Fairfield, Ia.

• **20th Century Medium** with Italic, 6 thru 12, mat cases, wedges, keybars, stop rack; also other matrices. Dahl & Curry, 504 5th Ave. S., Minneapolis, Minn.

LINOTYPE-INTERTYPE METAL FEEDERS

New Reid hot metal Feeder \$95; used Monomelts, used Margach feeders bought and sold. Wm. Reid Co., 2271 Clybourn, Chicago.

MOTORS & CONTROL EQUIPMENT

CLINE ELECTRIC MFG. CO., Cline-Westinghouse Motor and control equipment for printing machinery. 211 West Wacker Dr., Chicago, Ill.

MECHANICAL OVERLAY PROCESS

Leading Printers and Publications Now Use COLLINS

CHALK RELIEF OVERLAYS

FOR ALL HALFTONE MAKEREADY

Great improvements over slow hand-cut Overlay method. Low cost, saves time. Improves quality. Apply on company letterhead for free instruction books and prices.

A. M. COLLINS MFG. CO. 226 Columbia Ave. Philadelphia, Pa.

PAPER: GUMMED

GUMMED PAPERS

- Complete line . . . white and full range of 32 colors
- Coated and uncoated
- Flat gummed label and seal papers
- Suitable for letterpress and offset lithography

Ask for new 81-page sample book showing complete range white and colored gummed papers.

MC LAURIN-JONES COMPANY
1900 Stewart St. Brookfield, Mass.

PHOTOENGRAVERS' MACHINERY & SUPPLIES

THE DOUTHITT CORPORATION, 650 W. Baltimore Ave., Detroit, Mich. Complete plate making equipment for lithography and photo-engraving. Cameras, Whirlers, Printing Frames, etc.

PRESSES: ROTARY PRINTING

DUPLEX PRINTING PRESS CO., rotary and flat-bed web presses; stereo, and mat machinery. Battle Creek, Mich.

PRICING GUIDE

PRINTING PRICE GUIDE—simplified, fast and accurate. Not intended to take the place of Franklin or Printed Products but will price. Quick, 90% of jobs for average, medium large or small printer. Leased for \$7.50 per year. Order one on ten-day approval or money back. Lawrence Printing Co., Inc., Greenwood, Miss.

PREVENTION OF WORK-UPS

SLUG-HIGH SINKERS, 200 ft., \$2.55 and postage. Samples free. Ralph Bancroft Co., 305 S. 5th St., Minneapolis, Minn.

PRINTING SCHEDULES

Let the **FRANKLIN PRINTING CATALOG** be your silent partner. The Catalog enables you to keep the war-time stride, to get more work done in less time with fewer helpers.

Write today for details of trial-order plan
PORTE PUBLISHING COMPANY
Salt Lake City, Utah

SITUATIONS WANTED

• **Superintendent or Foreman** Composing Room—who is thorough—is eager for larger responsibilities in progressive general commercial plant. Go anywhere. Union. Now empl. Box E 539.

• **Creative Artist** wants position with an Advertising Agency, Printer or Lithographer. Can make layouts and drawings—in wash pen or crayon. Past draft age. Prefer southwest or middle-west. Box E 550.

• **Expert trade plant and commercial line, operator** wants full-time sit. Age 38; married, fast, accurate; fine background of exp. Union I. L. Crawford, 4159 Carrollton, Indianapolis, Ind.

• **Printer-Operator-Machinist** available; first-class combination man; fast and clean; daily or com. Draft exempt. State wages; go anywhere. Address Box E 506, The Inland Printer.

• **Proofreader-Ptr.**—35 years shop and office; best plants. Steady. Good health. Wish pers. interview. Box E 525.

TYPEFOUNDERS

MISSOURI-CENTRAL TYPE FOUNDRY, the big type foundry of the West. Free catalog. Wichita, Kansas.

THE BAUER TYPE FOUNDRY, INC. 235 East 45th Street, New York, N. Y. Producers of fine type faces.

WIRE

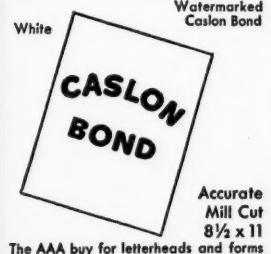
SPECIFY PRENTISS STITCHING WIRE
—Backed by eighty years of wire drawing experience. Supplied on spools or in coils. SOLD BY LEADING DEALERS EVERYWHERE.

This is the Answer

The Munising Pak ★ a sturdy one-piece container ★ space for your label which is there at re-order time ★ it saves time ★ eliminates waste Convenient ★ Compact ★ Clean ★ easy-to-open ★ and easy-to-close Your customers will like it

The Munising Paper Co.
135 S. La Salle St., Chicago

THIS IS THE Sheet



The AAA buy for letterheads and forms

THIS IS THE Box



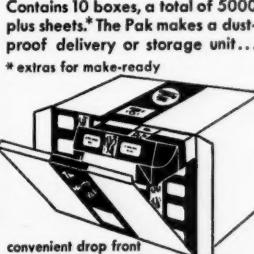
Contains 500 plus sheets... fits the desk drawer and stockroom shelves... has utility value when empty...

*extras for make-ready



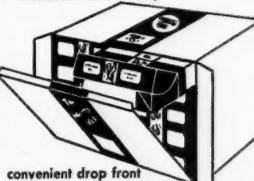
Reversible label (in slot) carries your name

THIS IS THE Pak



Contains 10 boxes, a total of 5000 plus sheets.* The Pak makes a dust-proof delivery or storage unit...

*extras for make-ready



convenient drop front

Buy as a UNIT★Sell as a UNIT★Caslon Bond PACKAGED Printing

The Inland Printer

**• The Leading Business
and Technical Journal of
the World in the Printing
and Allied Industries • •**

JULY, 1942

Volume 109 • Number 4

BOOKS

• These authors "share knowledge" so you also may be superior as a student, craftsman, or executive.

ADVERTISING

Advertising Ideas \$4.00
Gives ad-planning ideas in useful, concise, skeletonized form—headline, copy, illustration, and layout ideas; proved sales and result getters. Illustrated; 8½ by 11; 200 pages.

Effective Advertising \$4.00
By H. W. Hepner. A reference guide and handy, up-to-date study of advertising practice. Makes plain purpose and effective use of all advertising mediums. Illustrated; 584 pages.

Market Research & Analysis \$4.00

Modern Publicity \$4.50

Science of Marketing by Mail, The \$3.00
By Homer J. Buckley. Basic principles and policies to consider in planning; how to analyze the facts; profitable uses of direct mail; mail selling plans and tests. Over 276 pages.

BOOKBINDING

Binding of Books, The \$2.00
By K. F. Perry and C. T. Baab. Explains step by step each of the 26 processes for binding and repairing books. Covers equipment, tools, and their use. Complete with over 100 illustrations.

Bookbinding, By F. R. Smith \$1.00

Bookbinding for Schools \$2.50
By J. S. Hewitt-Bates. Treats hand-binding, specialties like marbling, edge-gilding, gold-tooled, graining, and staining end sheets. Illustrated.

Let's Bind a Book \$2.00
By Guy A. Pratt. Step-by-step procedure in essential bookbinding processes: preparing, sewing, forwarding, finishing. Also incidental operations, binding of magazines, repairing of books, machines and processes of commercial bookbinding.

Paper Ruling \$5.00
By J. J. Plegier. How to set up and care for ruling machines, parts, feeders, accessories. How to set pens and striker; inks to use, makeready; preparing copy; cost of ruling; paper sizes and weights. Illustrated; 6 by 8½; 138 pages.

COLOR

Art of Using Color, By J. L. King \$1.00

Color Notation, A \$2.00
By A. H. Munsell. Ninth edition. Answers to the question: What is this color? Gives you a standardized method of color specification and a knowledge of color relations. Illustrated; 5¾ by 8.

Color, How to Use It \$12.50
By Sterling B. McDonald. A circular chart aids in right choice of color based on predetermined color balance. Text explains principles of color harmony as demonstrated by combinations shown in 40 full-color plates. 10¾ by 14; 177 pages.

Color Manual, By Bustanoby \$2.00

Earhart Color Plan \$3.00
By J. F. Earhart. Simplifies selection of correct color combinations by use of series of cards, masks, and circular chart which permit quick comparison of hundreds of colors, contrasting hue, chrome, and tone. (Originally sold at \$7.50.)

**Get a complete new list now ready!
Order direct from this. Enclose
remittance and save the postage.**

**THE INLAND PRINTER Book Dept.
309 W. JACKSON BLVD., CHICAGO, ILL.**

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J. L. Frazier, Editor and Manager

Frank Easter, Promotion Manager H. Goodenow, Circulation Manager

Western Advertising: William R. Joyce, 309 West Jackson Blvd., Chicago
Pacific Coast Representative: Don Harway & Company, 420 Market Street, San Francisco

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All manuscripts should be accompanied by adequate postage for their return. THE INLAND PRINTER assumes no responsibility for unsolicited contributions, except to accord them courteous attention and ordinary care.

Member Associated Business Papers • Member Audit Bureau of Circulations

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Impervious to extreme cold or heat



CROMWELL
SPECIAL PREPARED
Tympan Paper



For better presswork
at lower costs . . .

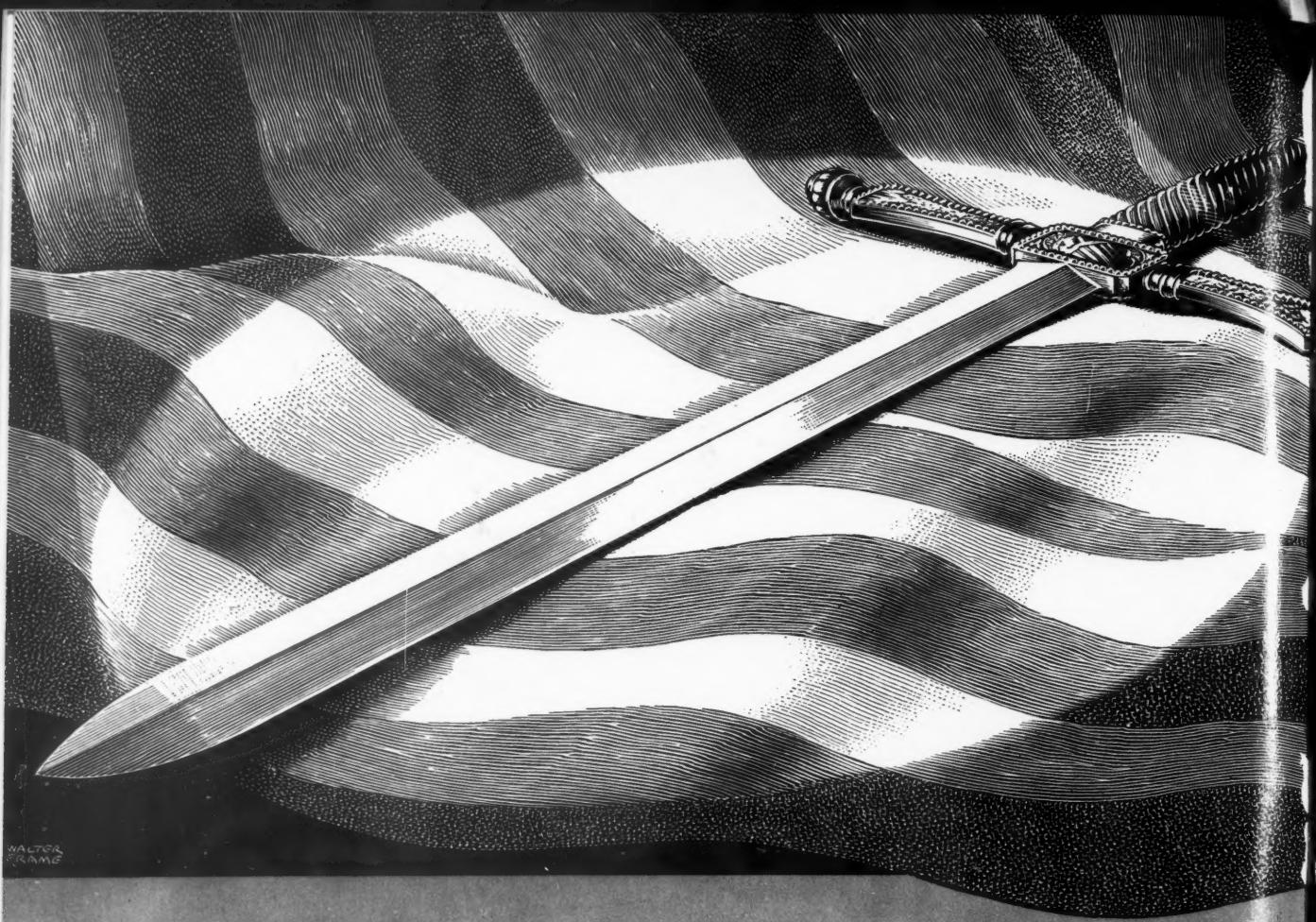
Cromwell
TYMPAN

Yes, Cromwell Special Prepared Tympan is absolutely impervious to extreme cold or heat. And that's a mighty important characteristic to remember. Further, it resists moisture or humidity, and is not affected by sudden temperature changes. Inferior tympans will shrink, swell or turn soggy under adverse temperature condition, wasting time and money. So, for safety—and for better presswork—specify Cromwell Tympan. Available in rolls or sheets—from your local distributor today.

*The color of Cromwell Tympan has been changed due to absence of chlorine in its preparation. This slight change, made necessary by National Defense chlorine needs, in no way affects the quality of this famous tympan.

THE CROMWELL PAPER CO.

4801-31 S. WHIPPLE STREET . . . CHICAGO, ILL.



★ ★ FREEDOM IS A MIGHTY SWORD ★ ★

★ WE AMERICANS can rightly be proud of the fact that we are a peace-loving people. That our aim as a nation is to strive to improve human welfare, with freedom and justice for all.

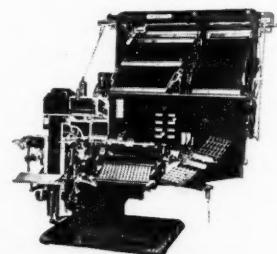
Such a people is always slow to anger, tolerant, and patient.

But when patience is exhausted, a peace-loving people can turn its peace-time skills into weapons of fierce and righteous wrath.

There is only one way such a nation could be enslaved. That would be through propaganda that misleads; lack of knowledge, and of truth.

America's greatest strength is—freedom of the printed word...to give the people truth, truth that builds freedom of thought, and of word, and of vision.

This great Freedom tempers the steel out of which a nation and a people can forge mighty swords.



INSTRUMENT OF DEMOCRACY

INTERTYPE is proud of its part in helping America's publishers and printers in their speedy, economical dissemination of education, information, and news. Now while new composing machines are obtainable only on priority, it is imperative to keep those you have in perfect condition. If an Intertype representative can aid you, let us know. Ask for our new booklet *Your Intertype in Wartime*. Write INTERTYPE, Brooklyn.

KILLERBLADE
INTERTYPE